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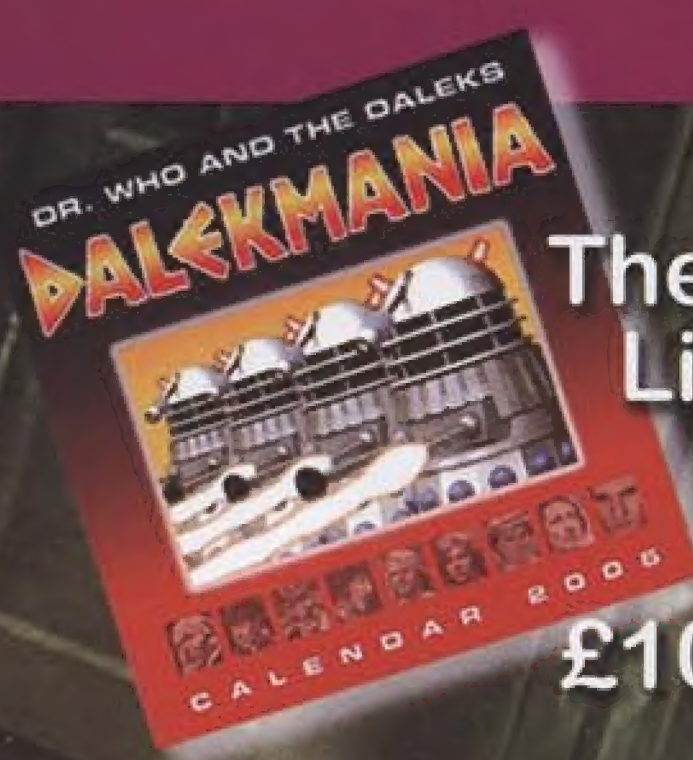
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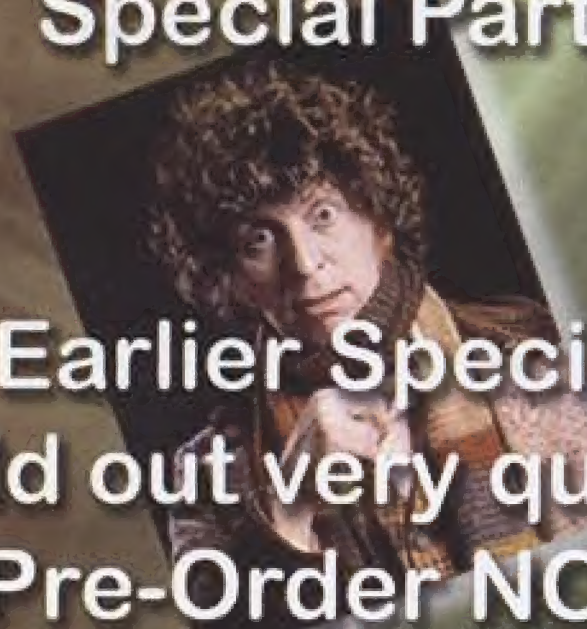
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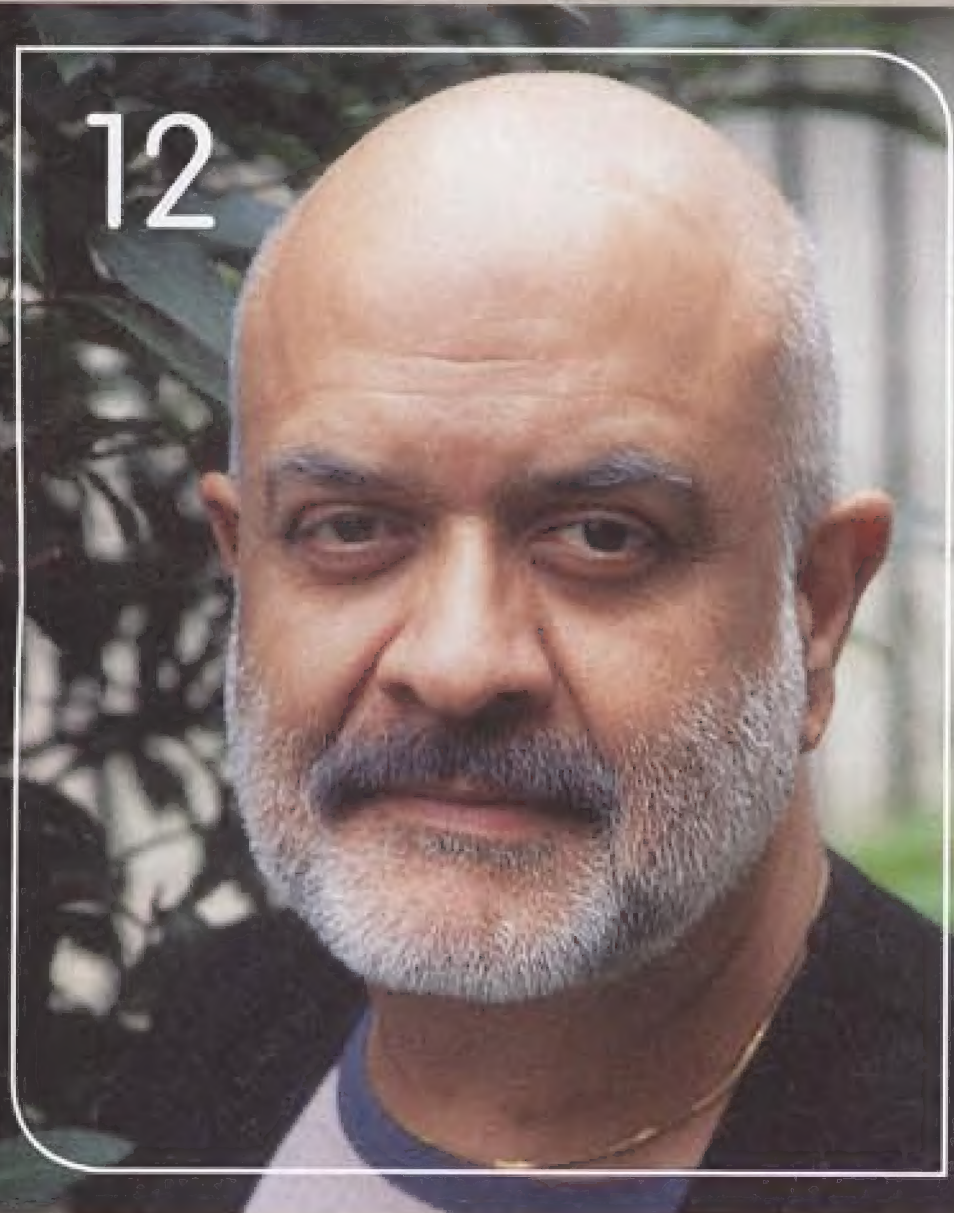
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Marco Polo's fifth episode, **Rider From Shang-Tu** in glorious Telesnap-vision – plus a recap of the missing Part Four!

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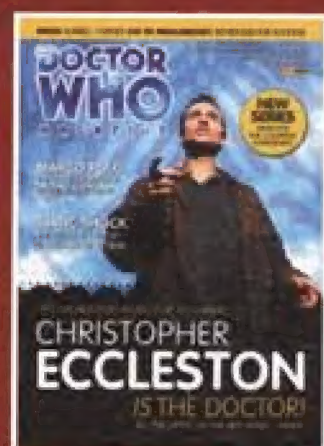
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OTHER NEWS...

MAKING DWMYTHS

Reeltime Pictures' two previous *Myth Makers* titles focussing on *Doctor Who Magazine*, first issued on VHS in 1989 and 1999 respectively, have been paired-up and re-issued on DVD for the first time. The disc also features bonus material in the form of new interviews with the current editorial team. *DWM* also now has its own discussion forum section on the *Outpost Gallifrey* website so pop along and harangue us! (www.gallifreyone.net/forum)

A VIRGIN GUIDE

Virgin Books is to publish *Who's Next: An Unofficial & Unauthorised Guide to All of Broadcast Doctor Who* by Mark Clapham, Eddie Robson and Jim Smith in early 2005. The authors say that the book is designed to appeal to new fans as well as those already familiar with the show.

RELATIVE DISSERTATIONS

A one-day *Doctor Who* conference has been organised to take place at the University of Manchester on Thursday 1 July. The event, *Time And Relative Dissertations In Space: Critical Perspectives on Doctor Who*, is an "interdisciplinary conference that seeks to bring together scholars, students and practitioners with a research interest in *Doctor Who*." Among the speakers are new series writer Robert Shearman and book author Paul Magrs. More details can be found at www.art.man.ac.uk/DRAMA

(TEN) GRAND DAY OUT!



Panopticon 2003 organiser Andrew Beech has been in touch with the heartening news that last November's mammoth anniversary

convention at the Hilton London Metropole raised the princely sum of £10,000 for the BBC's *Children in Need* appeal.

EVENING, COLIN!

Enigma Productions will be presenting *An Evening with Colin Baker* at Alexander's Jazz Theatre, Rufus Court, Chester, on 19 September and *An Evening with John Levene* on 10 October. Tickets for each are £10 (£8 concessions) and limited to 100. For more information call 01244 340005.

BACK TO WOOKEY HOLE

A new *Doctor Who* event will take place this year on August 1, near the Wookey Hole cave systems where *Revenge of the Cybermen* was filmed. The ticket price includes the tour of the caves as well as the event itself, which actors Colin Baker, Wendy Padbury and Terry Molloy are due to attend, with more guests to be confirmed. More details can be found at www.doc-who.com.

GALLIFREY GUARDIAN

NEW SERIES FORMER TEEN STAR BILLIE PIPER IS PICKED TO PLAY ROSE TYLER!

PIPER DREAM!

On Monday 24 May, 21-year-old Swindon-born Billie Piper was announced as the actress who will play the Doctor's new companion Rose Tyler. Billie, who was born on 22 September 1982, said on winning the part, "*Doctor Who* is an iconic show and I am absolutely thrilled to be playing the part of Rose Tyler. I am also looking forward to working with Christopher Eccleston and writer Russell T Davies." Executive Producer Julie Gardner said, "Billie is beautiful, funny and intelligent. We needed to find a unique, dynamic partner for Christopher Eccleston, and Billie fits the bill perfectly. She will make an extraordinary Rose Tyler. *Doctor Who* has his new assistant!"

Piper began her acting ambitions studying at the Sylvia Young Theatre School at the age of 12. When she was just 15, she came into the public limelight while modelling for a poster campaign for *Smash Hits* magazine. It was this that first brought her to the attention of record producers, and she was quickly signed to Innocent Records to pursue a pop career. UK Number One hits with *Because We Want To* (1998), *Girlfriend* (1998) and *Day and Night* (2000) followed, making Billie the first, and to date only, female soloist to have a hat-trick of UK chart-toppers before her 18th birthday.

In 2001, after two albums (1998's *Honey to the B* and 2000's *Walk of Life*) and eight singles, Billie announced she was 'retiring' from pop music, and married former radio DJ and 'media mogul' Chris Evans in a secret ceremony in Las Vegas. After a couple of years out of the spotlight, Billie returned to her first passion, acting. In September 2003, she confounded critics with her performance in the first episode of BBC1's re-telling of *The Canterbury Tales*, *The Miller's Tale*, in her role as Alison Crosby, opposite James Nesbitt and Dennis Waterman. In February this year, Billie made it to the prestigious front cover of the *Radio Times* as she took the lead role in the one-off BBC2 drama, *Bella and the Boys*; another role for which she won considerable acclaim.

Billie made her full big screen debut earlier this year (although she had already had a bit part in Alan Parker's 1996 masterpiece *Evita*) in *The Calcium Kid*, appearing alongside Orlando Bloom as his love interest Angel. Billie also plays one of the lead roles in *Things to Do Before You're 30*, which is currently on general release. Before beginning work on *Doctor Who*, Piper will complete work on a horror movie, *Spirit Trap*, which is currently being filmed in England and Romania.

In an interview with May 30's *Sunday Express*, Sylvia Young herself told the paper how she wasn't at all surprised at the BBC's eagerness to cast her protégé in *Doctor Who*. "She was without doubt of National Theatre quality. From the moment she stepped into our school for her first audition, I knew there was something special about her. We always knew that her real talent lay in acting. She only got into the singing side by mistake!"



Billie in last year's *The Canterbury Tales: The Miller's Tale*

Doctor Who's Executive Producer Russell T Davies told *DWM*, "It wasn't exactly the search for Scarlett O'Hara, but it was close! Billie was always in our thoughts, right from the start, because the character of Rose Tyler is only 19. Some of the names being rumoured in the press

were way too old! Even then, we cast our net wide, seeing not only Billie, but also some other rising stars, and some wonderful new talent. Everyone coming through the door had something exciting to offer (and made me feel very old, cos they'd barely heard of *Doctor Who*!). But Billie was perfect – shining and clever and independent, just like the Rose I've had in my head.

"We invited six actors back to read, on camera, with Christopher Eccleston. Again, six great readings – if only there were six companions! Future archivists might like to know that we read Episode One, scenes 28, 48, 49 and 75, and Episode Two, scene 10. We all agreed immediately upon Billie, as did our bosses. The final stage of the process was on Friday 21 May, when Julie Gardner and I met with Billie to talk her through the whole of Rose's story. Auditions don't allow enough time to explain everything, so this was our chance to tell Billie about every stage of Rose's journey – her hopes and ambitions and the terrible things waiting for her in outer space! Julie and I went home with crossed fingers ... and that was it! Rose Tyler came to life, and I couldn't be more happy."



2005 SEASON

THE DALEKS SET TO RETURN ...

In an interview with television industry newspaper *Broadcast* on 21 May, *Doctor Who*'s Executive Producer Mal Young spoke a little about the new series, describing Russell T Davies' script for the first episode as "the most valuable thing in this office." He was also asked if the Daleks would be returning, to which he replied: "Yeah, they are, and they're going to be scary. They might be a bit more sophisticated but they're still scary as f— as far as I'm concerned."



Meanwhile, *DWM* can reveal that the director of Block One of the new series is confirmed as Keith Boak, who counts *Out of the Blue*, *Wokenwell*, *City Central*, *Sunburn*, *Harbour Lights*, *The Knock*, *Mersey Beat*, *The Royal* and *Holby City* among his directing credits. Boak has also worked with Executive Producer Russell T Davies on *Def 2* [see *Production Notes*, page 50].

The concept designer for the series is confirmed as Bryan Hitch, who readers may remember for his comic strip

art on *DWM* 139's *Culture Shock!* [below]. Hitch was put in contact with the production team by *SFX* magazine. *SFX*'s Nick Setchfield explains: "I knew Bryan from commissioning him for some gorgeous art for an *SFX Special*. When he heard that *Doctor Who* was coming back he dropped me a line, saying how he'd love to be involved. I put him in touch with Russell T Davies, who responded with quite terrifying enthusiasm to the idea. Trust me, you'll be blown away. And now I get to become a footnote in an Andrew Pixley Archive!"

Hitch will be working alongside Production Designer Edward Thomas to provide a 'signature look' to the new show.

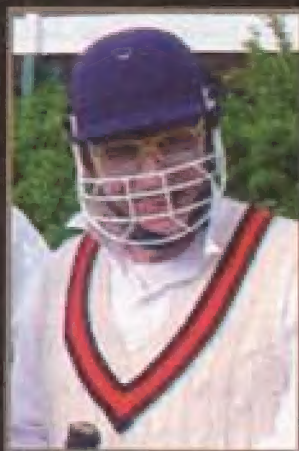
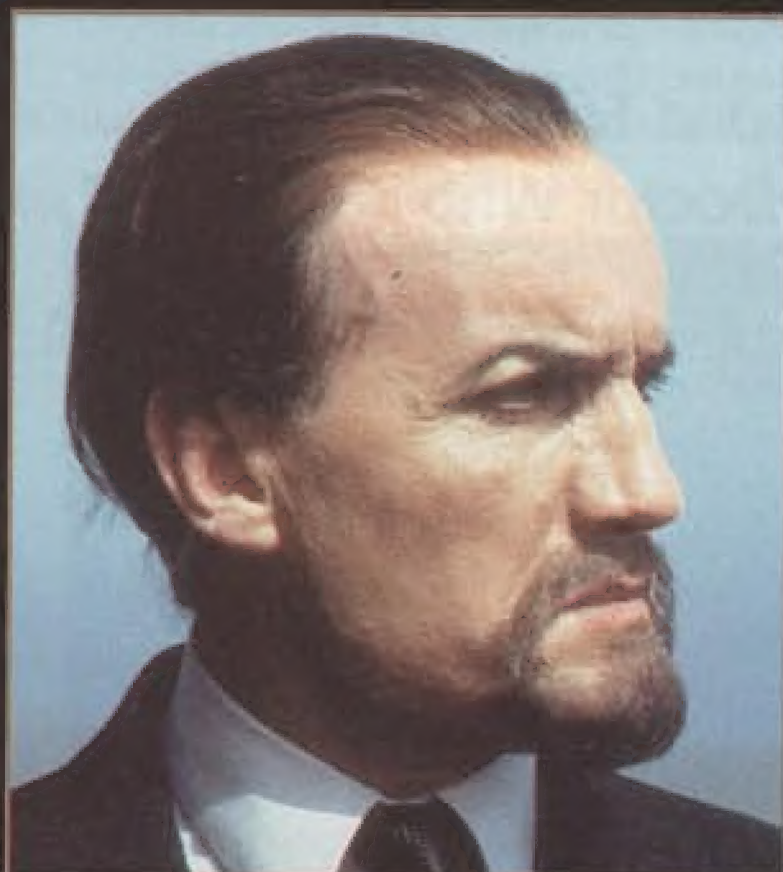


ANTHONY AINLEY 1932-2004

As reported in our *Stop Press* last issue, actor Anthony Ainley died on May 3. Ainley first appeared in *Doctor Who* as Consul Tremas in 1981's *The Keeper of Traken*, before the character's body was 'taken over' by the Master at the climax to the story. Ainley's Master went on to appear in *Logopolis* (1981), *Castrovalva* (1982), *Time-Flight* (1982), *The King's Demons* (1983), *The Five Doctors* (1983), *Planet of Fire* (1984), *The Caves of Androzani* (1984), *The Mark of the Rani* (1985), *The Trial of a Time Lord* (1986) and *Survival*, the final regular *Doctor Who* story to be shown in 1989. Ainley reprised his role as the Master for the 1997 computer game *Destiny of the Doctors*. The actor was notoriously coy about his age, although it is believed he was in his seventies.

Paul Vanezis of the BBC's Restoration Team has confirmed that last year Ainley recorded a commentary for *The Keeper of Traken*, alongside actors Matthew Waterhouse (Adric) and Sarah Sutton (Nyssa) and writer Johnny Byrne. The commentary will be included when the story is released on DVD, although there are no firm plans for the release at the present time.

The London Theatres Cricket Club, for whom Ainley regularly played for almost 40 years (see picture right), is to dedicate



its annual fixture against fellow performers' Weekenders to their much-missed stalwart. The Anthony Ainley Trophy will be awarded to the winner, the first contest being scheduled for 2pm on Sunday 18 July at Molins Sports Ground, Monks Risborough, in Buckinghamshire.

A full obituary can be found on page 40, while a selection of your tributes to Mr Ainley appear on page 9.

BLACK AND WHITE EPISODES MAY BE SET FOR 2004 DVD RELEASE A GIFT FOR THE ORPHANS?

Although the release has yet to be officially confirmed by BBC Worldwide, *DWM* has learned that it is now very probable that a special *Doctor Who* DVD box set will be released in November. Various retailers, including Galaxy 4, have begun to list a release titled *Doctor Who: The Orphan Collection* on their 'coming soon' schedules. It is thought that this set will comprise 18 of the 'orphaned' episodes that still exist in the BBC archives from the William Hartnell and Patrick Troughton eras of the show. Among the episodes is *Day of Armageddon*, the recently-recovered second episode of *The Daleks' Master Plan* [see the *Gallifrey Guardian* report in *DWM* 340]. The other 17 episodes on the box set are expected to be Parts Five and Ten of *The Daleks' Master Plan*; *The Crusade* Parts One and Three; *The Celestial ToyMaker* Part Four; *The Underwater Menace* Episode Two; *The Moonbase* Episodes Two and Four; *The Faceless Ones* Episodes One and Three; *The Evil of the Daleks* Episode Two; *The Abominable Snowmen* Episode Two; *The Enemy of the World* Episode Three; *The Web of Fear* Episode One; *The Wheel in Space* Episodes Three and Six; and *The Space Pirates* Episode Two.



Assuming this set goes ahead, all the episodes will be cleaned up by the BBC's Restoration Team and VidFIRE'd to restore the film recordings to their original 'videotaped look'. The set is also likely to include dozens of clips from otherwise missing episodes, including the recently-discovered trailer from *The Power of the Daleks* [see *DWM* 337] and 'second camera' footage from *Fury from the Deep*. BBC Worldwide has promised *DWM* more concrete news on the remainder of 2004's DVD releases next issue.

EXCLUSIVE! MORE AUDIO GEMS UNEARTHED BACK AT THE BEEB!

Elisabeth Sladen visited BBC Audiobooks' Bath studios on 21 May, to record the links for September's *Doctor Who* at the BBC Volume 2. Once again cupboards have been raided for rarely-heard TV and radio gems, and this time the search has gone beyond the BBC archives. Producer Michael Stevens told *DWM*, "Back in January, I appealed for off-air recordings of items missing from the archive. The response was phenomenal, so thanks to all who got in touch. Amongst the goodies which turned up are Kit Pedler embattled by vociferous parents on *Talkback*, Matthew Waterhouse guesting on *Radio 1* in 1980, Tom Baker and Louise Jameson appearing on *Pebble Mill at One* and *Nationwide*, and John Nathan-Turner baiting Mary Whitehouse in 1983. Even Elisabeth herself came up trumps, with a recording of her 1975 appearance on *Wogan's World*. There are also interviews with six of the first eight Doctors, and loads of *Who* spoofs from *Dead Ringers*, *I'm Sorry I Haven't a Clue*, *The Mary Whitehouse Experience* and more. It really is going to be a terrific release." Once again restoring the clips and mastering the release is Mark Ayres (pictured above with Sladen).



Meanwhile, a limited edition, individually-numbered Cybermen tin will be released in November. The set will comprise audio soundtracks for *The Tenth Planet* (with narration from Anneke Wills), and *The Invasion* (narration from Frazer Hines). Both stories, which star William Hartnell and Patrick Troughton respectively, are incomplete in the BBC archives – *The Tenth Planet* is famously missing its final instalment which sees the Doctor regenerate for the first time, while eight-parter *The Invasion* is missing its first and fourth episodes. Both stories have been released on VHS, although in the case of *The Invasion* this tin will see the first commercial release of the 'missing' instalments. A bonus disc will include *The Origins of the Cybermen*, written and read by actor David Banks who played the Cyberleader in the 1980s. *Doctor Who: Cybermen* is released on 1 November.



ACTION STATIONS!

Big Finish has unveiled the writing line-up for the forthcoming UNIT spin-off audios. The first single-CD release, due in December, will be written by Iain McLaughlin and Claire Bartlett, while January 2005's release is by Jonathan Clements. The third release is being written by Joseph Lidster, and the series will end in March 2005 with a play by McLaughlin and Bartlett. Asked whether any old characters will be returning, producer Ian Farrington told us: "It's a modern-day setting, and we're keen on having original characters, but there may well be room for some old favourites."

WIN BEACH HUTS!

Oh I do like to be beside the seaside! And so does *Doctor Who* in this month's DVD release from BBC Worldwide, *The Leisure Hive*. Well, for about three minutes, anyway. The point is, dear reader, you could be a lucky winner of one of five copies of this shiny disc of loveliness (on sale now at all good DVD outlets priced £19.99) if you tell us the answer to this easy question:



Who directed *The Leisure Hive*?

Was it [a] Lovett Bickford; [b] Norman Lovett; or [c] I'm lovin' it, lovin' it, lovin' it, I'm lovin' it like that!

Send your answer on a postcard or stuck-down envelope marked **ARREST THE SCARF THEN!** to the editorial address by 1 August.

LOCATION, LOCATION, LOCATION!

As previously reported in *DWM*, BBC South has produced a series of three mini *Doctor Who* features, focussing on the show's location filming in the South of England, and directed by Bill Baggs. The four-minute features, each presented by Sylvester McCoy, will be transmitted on BBC1's *South Today* from 12-14 July at 6.30pm. Viewers with digital satellite can press the red button at 6.30 and select their preferred BBC regional news programme.

David Allard, producer of BBC South's *Southern Ways*, told *DWM*: "We appealed for viewers' memories of when *Doctor Who* came to their home or



office or backyard and followed them up. Patrick Cooke, current owner of [Seeds of Doom location] Athlehampton House in Dorset remembered Tom Baker kicking a door in plus watching filming from behind a bush! Alex from Basingstoke lived next to the lake in

West Sussex which stood in for Loch Ness in *Terror of the Zygons* – Lis Sladen and Ian Marter came in to use their loo! Jonathan worked at IBM in Portsmouth when they filmed *Revelation of the Daleks* there in 1985. When we took him back last week with a TARDIS and Dalek prop, a rumour got circulated on [internet gossip site] *Pobitch* that we were filming the new series there!

"We also interviewed ex-companion Anneke Wills at her studio in Purbeck valley in Dorset and took her to Winspit Quarry where she filmed *The Underwater Menace*, plus we took Gary Downie back to Arundel castle [*Silver Nemesis*].

"It's going to be a great series."



GALLIFREY GUARDIAN EXTRA!

New series Script Editors **Helen Raynor** and **Elwen Rowlands** recently put down their red pens to speak to **DWM** about how working on **Doctor Who** is the most exciting job on television ...

DWM: Hello Helen and Elwen! You're both credited as 'script editor' for the new series of *Doctor Who*. Can you tell our readers a bit about what your jobs entail?

Helen & Elwyn Broadly speaking, there's a purely 'practical' side and a much more interesting 'creative' side! The practical bit involves things like formatting scripts, keeping track of which episode is at what draft, and where, and is Julie looking at the same version as Russell, and if so, why hasn't her script got page numbers ...

The other side of it involves working with the producers, execs and writer on developing the script from first draft to shooting script, which is quite hard to describe in the abstract. Everyone wants to make these scripts amazing, exciting adventures. So, at each stage, there are discussions about story and character, tone, setting, creatures, etc, with the aim of helping the writer of a specific episode get a clear steer on where they want it to go next. A lot of what a script editor does involves acting as a sounding board, collating everyone's input and then crucially, being a point of contact for the writer.

Who a script editor deals with on a day to day basis changes as you get nearer to the first day of filming. In the early days you're often just dealing with a writer and producer. By the end, you're talking to the art dept, designers, casting, etc etc, especially if you're working quite close to the wire.

Doctor Who has only ever had one script editor at any one time in the past. Are you working together as a team, discussing elements of the scripts, or have the episodes been split up between the two of you?

Helen & Elwyn Both, really. So the production schedule doesn't kill us, we've split the series between us to try to share things out evenly.

Elwen I'm working with Russell and Paul Cornell.

Helen I've got Rob Shearman, Mark Gatiss, and Steven Moffat, as well as a bit of Russell. That said, the order the episodes are being filmed in changed after we'd divvied them up, so Elwen is in fact now across the first four episodes and working flat out, while I've got four episodes back to back at the end of the schedule.

So we've got to make sure that the writers 'hold hands' in terms of style and character, while they're all writing in their own distinctive voices. So the short answer is yes, we discuss everything!

Do you work on Russell T Davies' scripts as well as those for the other writers? If so, does the job differ here, given that he is the show's Executive Producer and could therefore overrule anything you say?

Helen I'll let Elwen deal with that, seeing as she's on most of Russell's episodes. It's funny though – people always seem to think that script development involves producers and script editors Telling Writers Sternly What They Must Change, and it's all about Power, and Control, goddammit! I mean, of course there's a hierarchy in production; but it's more about a consensus of opinion than anything else. It definitely makes a difference having a writer as an Executive Producer; that's not something I've experienced before, and I think it makes a real difference for the other writers. Russell is incredibly insightful and objective, and creatively intuitive about other people's writing in a way that I think only a writer could be.

Elwen Helen's absolutely right. Of course Russell could overrule anything that I or anyone else says in a script meeting – but he's not that kind of a person. Besides, he's wise enough, and experienced enough, to know that if one of us has a problem with the

Helen & Elwyn The general pattern is that a script arrives, and we spend a week or so reading and sharing thoughts among ourselves – that tends to be an 'e-mail/phone' week, as people are spread across London and Cardiff. Then Dathyl the production co-ordinator does the hard bit, which is trying to find a gap in everyone's diaries so we can all Meet Up in A Room. Mark Gatiss' last meeting was in a room in Centre House on a floor where they were decorating, and had switched the electricity off – it's all so glamorous! We ended up sitting there in a gathering gloom as the afternoon wore on; very Gothic. Which was appropriate for Mark's script ...

Although we certainly wouldn't want you to discuss specific story information (ahem), have there been any small moments in any of the scripts that have particularly excited you? Things that have made you think, "Ooh, I can't wait to see how that will look on screen!"

Helen & Elwyn All the time ... Without giving anything away, Episode Two is like that from start to finish. And Rob Shearman is chucking the 'ooh' moments around like confetti. Paul Cornell's episode is so moving that it brought a tear to the eye. Mark Gatiss' script has some hilarious moments and the sheer naughtiness of Russell's *Aliens of London* had us chuckling away all day. We await delivery of Steven Moffat's first draft with bated breath ...

As readers may be aware, the normal process for a script is to go through several drafts. What are the sorts of changes made or suggested after a first draft, and how does that differ with, say, a fourth or fifth draft?

Helen & Elwyn Depends entirely on the script. In general, notes on early drafts tend to be 'bigger' – is this the right setting? Is the right character at the heart of the story? What happens if they don't die at the end? ... and so on. Whereas very late stage notes can often just be a 'polish' – 'can she read a newspaper instead of a magazine?' etc. That said, some scripts can make miraculous leaps forward at a late stage with some huge notes! It all gets a bit scary then, though. And working on a tight schedule, making substantial changes late in the day to, say, the setting, might give a location manager and art dept a collective coronary.

You both must have been quite young when *Doctor Who* was last regularly in production. Do you have memories of watching the series as children?

Helen My earliest memory of watching telly is *Doctor Who*!! And being absolutely terrified ... My formative years were spent with the Fourth Doctor, although I'm pretty sure the first Doctor I ever saw was Jon Pertwee (so not that young, then). Having said that, the character who made the strongest impression on me as a child was Sarah Jane. She was wonderful; she made me want to be *Doctor Who*'s assistant so badly, I pestered my mother in vain to let me dye my hair brown – I'd decided being blonde was the main impediment in terms of time travel when I was five. I remember trying to make my sister be *Doctor Who* when we were playing, but she was two years younger than me, and quite a rubbish *Doctor*, really. It's interesting, though – I think in terms of a female audience, fans can underestimate what a wish fulfilment role being a *Doctor Who* companion was, in



"When I was five, I wanted to be Sarah Jane Smith so badly. I decided being blonde was my main impediment!"

HELEN RAYNOR

But we've both got to keep across all the episodes. Production teams are always morbidly obsessed with the 'falling under a bus' scenario (as in if one of us has some freakish accident, invariably involving a bus, the remaining script ed should be informed enough to brush away a tear and pick up seamlessly where the other left off). And we need to make sure that continuity works. For example, key details have to apply across the board, not change conveniently from episode to episode, be it the function of a sonic screwdriver, or whether or not someone likes chips. Additionally, one script might give us a blinding insight into a character which will have consequences for everyone else, so it's vital for us both to keep abreast of all the scripts.

This is a really unique gig for the writers – and for us all. It's very much a new series, but springing from a previous series; and there's an inheritance you want to celebrate, but not get bogged down in.

script then in all likelihood the audience will have that same problem when they're watching the show – so it's not in anyone's interest to overrule.

We had our first big notes session with Russell last Tuesday (18 May). We (Russell, Julie, Phil, Keith and I) were holed up in Julie's office to discuss our collective notes on episodes 1, 4 and 5. There was no overruling, just a lot of lively debate. After the meeting I had to write Russell a set of notes that basically chronicles all that was discussed at the meeting, and points the way forward to draft 2.

Presumably the series' three Executive Producers Russell T Davies, Julie Gardner and Mal Young, not to mention producer Phil Collinson, also have their own input to the scripts. Have there been occasions where you have all sat down in one room together to discuss the scripts, or is it more of a 'pass the parcel' approach?

the old series. There were limits – I've never felt the urge to scamper around in a chamois leather bikini, for example – but that relationship between Doctor and companion has got an incredible appeal. I'd do it now, if I could! You get to travel around with a fascinating sexy man, having adventures in weird and wonderful places, wearing amazing gear. Just call me Sarah Jane ...

Elwen The only Doctor I remember is Tom Baker. I'm too young to remember previous Doctors and I'm afraid that my family watched *The A-Team* post Tom Baker. What I remember most vividly about *Doctor Who* is the nervous anticipation I felt every time I heard the theme tune – that delicious anticipation that comes when you know you're about to be scared witless! No other show had that effect on me. I hope that a whole new generation of children will experience this when the new series hits our screens. The other *Doctor Who* childhood memory that springs to mind is a rather more embarrassing one! When I was about six years old, my older cousin decided that his *raison d'être* was to torment me. He made my life a misery so I decided to try to build a pretend Dalek to scare him off (as I knew he was terrified of them). The only materials I could source were plastic flower pots and some silver spray-paint. It was a pathetic Dalek that I built – it didn't scare my cousin, and the paint fumes made me very ill.

How do you feel the new scripts compare with your childhood memories? Do you think the show will appeal to children in the same way that it appealed to you in the past?

Helen & Elwyn The new show won't have the wobbly sets that we seem to remember from the old show! Russell is always talking about his childhood memories of *Doctor Who* and his ambitions to evoke the same excitement and wonder in a new generation of children. The challenge in writing

these scripts is getting them to work on more than one level – of course we want to appeal to children, but we also want the adults to be glued to the screen.

Can you tell us about some of the other TV series you have worked on in the past? How do they compare with working on scripts for a sci-fi-based series like *Doctor Who*?



Helen Well, I spent eight years working as a theatre director before I moved into telly, and I can safely say I never worked on a sci-fi script there. I worked on *Doctors* (plural) before coming here, a BBC daytime drama which was tremendous fun to work on. I mean, everyday stories from a GP's practice in a fictional midlands town don't feed naturally into work on *Doctor Who*, although at the end of the day, I suppose it's all about a good story, whatever you're working on. In any drama, the internal logic of the world you're in, whatever it is, has to make sense, and be consistent, and being sci-fi-based doesn't let you off the hook in the slightest. A real joy of this series is that the canvas is so broad, and that really is liberating. Russell said something the other day about 'kitchens and bedrooms' drama; and it's certainly true that virtually all telly drama is very

domestic – cops, docs, kitchens, bedrooms – so I can't tell you how exciting it is to be working on *Who* scripts with this amazing scale. To go from working on scripts where the most exciting event in a scene is someone dipping a biscuit in a cup of tea, to a stage direction like ... damn, I can't tell you, can I?

Elwen I've always worked in television. After school I lived in New York for a while and that's where I developed an interest in becoming an editor. After unsuccessful stints waitressing (I'm very clumsy). I got a job working as a receptionist for a post-production company. During lunch-breaks I would sit in with the editors and became fascinated with the way it was possible to manipulate a story through the art of editing. After a while I returned to the UK to do a degree. After college I landed a job as a production assistant. Then I got a job as researcher on a Channel 4 drama documentary called *McLibel*. I then moved on to Channel 4's acquisitions department, the department that buys in *ER*, *The Sopranos*, *The West Wing*, *Angel* etc. Part of the job was to watch all these shows to ensure that they didn't contravene ITC guidelines. I learnt an awful lot about how to tell a story from those shows. It was a great job but I wanted to be closer to production so I became a reader for the Channel 4 drama department, and did a brief stint as a development assistant at FilmFour knowing that these were good routes into script editing. I moved to my current job at BBC Wales a couple of years ago and the most recent show I've worked on is *Carrie's War*, an adaptation of the classic children's novel, which aired this New Year's Day.

Finally, what are your hopes and aims for *Doctor Who* as it returns to our screens?

Helen I hope we do it justice! I really hope that after the first episode goes out, there's a small girl somewhere who's happy to spend the rest of the year pretending the airing cupboard is a TARDIS. **DWM**

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panini COMICS

Volume 2 available October 2004



Assistant

EDITOR'S LETTER

Hiya! It's Tom here this issue, as I begged Clay to let me rabbit on about the lovely Billie Piper for a bit. After the 57th time of asking and the threat of not making any more tea, he finally agreed. [Still not had the tea – Ed.]

So ... now we know. Six months and 11 days after the new companion's name was revealed by **DWM**, Rose Tyler has finally been cast. Unless you've been living on Metebelis III for the past decade, (in which case, come back to Earth quick, *Doctor Who's* coming back on telly next year, you know) most of us will know Ms Piper for her successful pop career in the late 1990s.

Now, although I freely admit to being a fan of young Billie's records, (*Day and Night* is one of the greatest pop songs ever) when the rumours began circulating in the tabloid press that Billie was the front-runner to play Rose, I was a little dubious. This certainly wasn't because I thought she would be a bad choice. Let's face it, none of us knows quite what Rose is going to be like yet, anyway, so it's rather foolhardy to form our own ideas of who would be 'suitable' to play the character. I was only dubious because those tabloid rumours have been getting increasingly fanciful of late, and the Billie story seemed to originate in the *Daily Mail* – the same paper that told us Bill Nighy was definitely the Doctor a little while back. But the more the rumours persisted, the more people seemed to be coming round to the idea. People I know started saying, "Actually, she would be rather wonderful wouldn't she?" ... and it seems that the production team at BBC Wales were thinking exactly the same thing ...

For some reason, probably due to froth like *I'm a Celebrity Get Me Out of Here*, there remains an unfair perception that the darlings of *Heat* magazine have little talent beyond being famous, and there have already been a few rumblings among a minority of fans that Billie's casting is a grave mistake if *Doctor Who* is to be taken 'seriously' by the viewing public. What utter nonsense. Shame on all the cynics! If anything, Billie's casting is positive proof of just how seriously everyone on the new production team is taking their job. If the inspired casting of Christopher Eccleston wasn't enough, we now have one of the UK's most talented up-and-coming actresses to accompany him on his adventures. Anyone dismissing Ms Piper as 'just a former pop star' and 'not a proper actress' should do themselves a favour and track down a copy of last year's *The Miller's Tale*, in which she positively shines, and BBC2's one-off drama *Bella and the Boys*, where she's absolutely sensational. And, let's be honest, the fact that Billie is already obsessed over by the tabloid press certainly won't do *Doctor Who's* publicity profile any harm.

To be honest, all of us at Panini Towers have had our fingers crossed for Billie to be chosen for quite a little while, and now we know that she's on board, we're all thrilled to bits, and can't wait to meet the new crew of the TARDIS.

Good luck from all of us at **DWM**, Billie – you're in for one hell of an adventure ...



Tom

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DWMMAIL



So, what do you all think of Billie Piper being the new Elisabeth Sladen, then? For most of you, it seems, the future is looking very Rose-y ...

THOROUGHLY MODERN BILLIE

No doubt the news of Billie's casting will have elicited many furious e-mails along the lines of "Oh, God, how dare they? She's a pop star, it's Bonnie Langford all over again. Well I'm not watching it, it's awful, burn in hell, it's all part of Grade's conspiracy blah blah blah."

Allow me to be the first to offer a different opinion, which is, simply, "phwoor!" She's pretty, she can act and she's got a bit of charisma. She'll be wonderful.

IAIN MARTIN E-MAIL

Amidst the inevitable brouhaha surrounding Billie Piper's casting – she's a pop star, not an actress; remember Bonnie Langford etc etc – may I just remind certain fans of a much-overlooked courtesy often denied people associated with the show. Give them a chance! Has Russell T Davies done anything yet to suggest he's not 100% the right person to be resurrecting our beloved show? Billie Piper may not be the most experienced of actresses – although what she has done has been largely well-received – but then neither were Louise Jameson or Sophie Aldred, and they proved the critics wrong ...

SEAN ALEXANDER HOLYHEAD

Just thought I'd elbow my way in amongst all the "Oh no, not an

ex-pop-singer married to Chris Evans!"-type comments that will sadly probably be filling your mailbox this month. Yes, I was surprised at the choice of Billie Piper to play Rose, but am I upset? Of course not! I have the utmost confidence in Russell, Mal, Julie and Phil. They care about this show succeeding, they care about the character of Rose Tyler, and there is no way they would have cast someone they didn't believe was the best applicant for the part.

The very best of luck to Ms Piper and all the cast and crew in the busy months ahead.

PAUL HAYES E-MAIL

I suppose I'm not the first to imagine that viewers of the forthcoming series will, when Rose gets into some unimaginable peril, sing "Billie, don't be a hero" at their televisions. I know I will, secure in the certain knowledge that it will, if nothing else, annoy my wife! Good luck, Billie!

ANDY KIRKHAM E-MAIL

Christopher Eccleston is a great choice for the Doctor, but Billie Piper? Come on! If the BBC wants to kill the series before it's started, they're going the right way. What next, Dale Winton as the Master? Esther Rantzen as Davros? Let's just go the whole hog and have the cast of *Holby City* sprayed silver and use them as the Cybermen. Why does the BBC think *Doctor Who* has to become light entertainment?

CHARLES REED E-MAIL

Because we want to, indeed ... So, on the same day that Billie Piper's casting

as Rose is confirmed, I was reading an old issue, 310 [November 2001]. Please can you confirm what access to time travel **DWM** has, as one of Michael Haslett's closing sentences in his *Swap Shop* piece is far too prophetic, I think: "So, please, no pestering the BBC to remake *An Unearthly Child* with Billie Piper ..."

STEVE GRACE E-MAIL

Billie isn't the only one to have got some of you frothing, though ...

KISSES TO THE PAST

Regarding comments made by Russell T Davies and Christopher Eccleston about the possibility of the new Doctor having a romantic involvement with his companion: it was for this reason that the 1996 version of *Doctor Who* doesn't count. And if the Doctor is given an entirely unnecessary 'love interest' in the new series, then I won't count that either.

G McGUIRE RENFREW, SCOTLAND

Maybe you just can't count? Oh dear, oh dear. Still, one or two people have been getting a bit frustrated by some of this recent negativity ...

CALM DOWN, CARL!

In the mid to late 1980s, each month in **DWM** there was at least one letter from someone saying "the show isn't as good as it used to be, so they might as well cancel it." I never understood this narrow-mindedness, but Carl's letter in **DWM** 343 is the most amazing case of a closed mind I've ever seen. He's condemning the new series before a single episode has been filmed, let alone viewed! Carl, why are you so angry?

ROBERT BILLEA NEW JERSEY

I refer to the letter from Carl [**DWM** 343]. In my opinion, the only arrogance at work is Carl's own. To dismiss the new series before it has even been recorded demonstrates truly breathtaking arrogance! For the record, Christopher Eccleston is a superb English actor with years of television, stage and film experience. He will be wonderful as the Doctor.

I've dreamt of a new series ever since the last episode of *Survival* in 1989. Now that dream has finally come true, it breaks my heart to learn that some so-called fans want it to fail!

MARK QUESTED MAIDSTONE

I've been thinking about Carl from Liverpool. Surely he can't be a real person? Surely he is a) Paul McGann; b) A bitter ex-lover of Russell T Davies; c) Michael Grade; d) Russell himself,

having a laugh; or e) he actually is a real person ... No, surely that last one is absurd.

RICHARD DADD E-MAIL

MISSING IN ACTION

What has happened to The Time Team? Have they been devoured by a marauding chronovore? Have they been erased from history at the behest of the CIA, or perhaps they've suffered the same fate as the Watcher? The people must know!

RUTH E-MAIL

Apologies to Time Team fans for the gang's recent disappearing acts. We promise to try harder in future! This issue, we hope you'll be a little forgiving as we needed to devote the space to our Anthony Ainley tribute. And speaking of the Master ...

ANTHONY AINLEY



I was saddened to hear of Anthony Ainley's untimely death today. I relish all of his excellent performances as the Master and his performance in *The Trial of a Time Lord*, revealing that Valeyard is the darker side of the Doctor, still brings a lump to my throat.

His every convention appearance was as fresh as ever, which made his panels, autographs sessions and cabaret performances that extra bit special. I was once honoured enough to receive a reply on the back of a script page from *The Trial of a Time Lord*, with a trading card as a reward for my travelling to meet him! I will never forget his outstanding and significant contribution to *Doctor Who*.

JONATHAN MILES STOKE-ON-TRENT

I was only a pen friend of Anthony Ainley's, but through his letters I learnt of the real man with the evil chuckle! Anthony was witty, sharp-tongued, funny, surreal, and, most of all, cricket-mad! I will miss the merry banter of his letters, but I will cherish

those letters. He will be sorely missed and I remain his humble servant.

LEE WILSON HULL

My abiding memory of Anthony Ainley will be on stage at the Battlefield Convention in Coventry in white top hat and tails, passing round Murray Mints! He was incredibly enthusiastic about the programme and clearly an eccentric, a great entertainer and a man who had lots of time for all his fans. He will be sadly missed.

KENNY McGUINNESS RENFREW

Anthony Ainley's recent death was a great surprise. For someone who grew up with very fond memories of Roger Delgado's Master, Anthony's portrayal was a revelation to me in *Logopolis*. To hold every scene he was in with Tom Baker was some achievement!

ROGER SHORE E-MAIL

TWO TIMES AND THE RANI?

I very much enjoyed Mark Wyman's *Fact of Fiction* on *The Mark of the Rani*. I think he overlooked one very odd thing, however. In Pip and Jane Baker's novelisation of their scripts, though significantly not in the TV version, the Master tells the Rani "the Doctor's already had two run-ins with the results of your handiwork." What is the Master referring to here? I've often wondered if this line, perhaps a hangover from an earlier draft of the scripts, was intended as a clue for astute viewers. Some reports have it that the aborted Season Twenty-Three story *Yellow Fever* was intended to showcase the Rani, the Master and the Autons. Perhaps the Autons (who the Doctor had two run-ins with, as the Master would know) were going to be revealed as a creation of the Rani's renowned talents? Just a thought.

ROBIN TWEED PEASMOLDIA

BLAST FROM THE PAST

Just read in **DWM** 344 [*Happy Times and Places Part 1*] the quote from Jeremy Bentham that I had a script of *The Space Museum*. This is news to me! Also, I got paid for everything I wrote up to issue 26, and odd one-off articles after. The poor old dear is getting a bit senile perhaps. Time to regenerate! Looking forward to reading about Richard Marson's time at **DWM** ...

GORDON BLOWS MANCHESTER

NICEST LETTER OF THE YEAR

I am writing to say how brilliant issue 342 was! It has everything; an article on the new Doctor Christopher Eccleston, an excellent feature on my

IN DWM 346

FLOOD WARNING!



The start of a brand new comic strip epic, *The Flood*, by Scott Gray and Marin Geraghty. Nope, we're not giving anything away. But you do not want to miss it ...

EDITED HIGHLIGHTS

Former *Doctor Who* script editor **Eric Seward** gives us the inside story on working on the series in the early 1980s, in the first of a major three-part interview!

BAKER'S DOZEN

In the fifth part of *Scheduled for Success*, Andrew Pixley looks at the diminishing length of *Doctor Who* seasons, and reveals that we didn't do so badly after all ...

PLUS

A peek at *Dalek Empire III*; the Time Team meet Styre and Davros; Marco Polo arrives at Kublai Khan's palace in *The Telesnap Archive*; Russell T Davies is tantalising and enigmatic in *Production Notes*; not forgetting all the best news and reviews!

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favourite story *The Evil of the Daleks*, Marco Polo telesnaps and a feature on the recovered *Day of Armageddon* ... I have to admit that having bought **DWM** for many years, I stopped last year when *Archive* finished. A couple of issues back you ran a Lalla Ward interview which sucked me back in. I'll be staying for much longer if the standard remains this high.

STEVE TRUMP UPMINSTER

WE ALSO HEARD FROM ...

BRETT JOHN MILLER who sent us his 53-page weird and wonderful magnum opus, outlining his theories on hypnosis. Our favourite bit so far is: "Simply turn Paul McGann into Doctor Who for a year and see if you can find him anywhere on Earth at the end of that year." We'll certainly give it a try, Brett! Til next time ...

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You'll like this if you like ... *Dynasty*, *Shell Shock*, *Dying in the Sun*, *Spearhead from Space*, Jackie Collins, Jacqueline Susann
Say What? "It looked like London. It felt like London. It smelt like London ... it was cold and wet and dirty and had that ambience that screamed 'London' at her ..."

About halfway through *Synthespians*™ ... the Autons turn up! It's quite a lengthy wait for what isn't really a surprise appearance – they're all over the cover and the blurb ...

"The book hints at the Nestene Consciousness' presence very early on," declares Craig Hinton, "and there are quite a few sledgehammer hints as to their presence – a reference to shop window dummies, for example. The important point is that they're a threat, and one that the Doctor is completely unaware of – they cloud his mind, so he is effectively walking into a trap."

This book has had quite a lengthy gestation period – I recall Hinton talking about it not long after his last novel, *The Quantum Archangel*, was released. "The Quantum Archangel was either loved or loathed," Hinton admits, "which I fully expected. I pushed the envelope where continuity was concerned, and to some, I simply went too far. But it was an experiment, and I swore not to do it again – it burnt out my own continuity circuits! I started work on a sequel to *The Crystal Bucephalus* and pitched it to BBC range consultant Justin Richards; he was quite keen, but an incident at the Gallifrey 2001 convention in Los Angeles changed all of that. One night, a group of us were sharing a few bottles of wine in my hotel room, and there was an infomercial on the TV. Linda Evans from *Dynasty* was demonstrating this new form of non-surgical plastic surgery. The idea for what was then called *Plastic Surgery* came into being, fully formed. I spoke to Justin about it at breakfast the next morning: it was intended to be an EDA and was eventually planned for January of 2003. Then the book cut-back happened; Justin asked for it to be changed to the Sixth Doctor and Peri. The original outline had exactly the same storyline, although it

was set in Los Angeles, but was a lot grimmer, with Sabbath, Daleks and the Black and White Guardians! By this time, the title had been changed to *Synthespians*™."

And why the 'TM'? "Having spent a lot of my career as a journalist either in or around marketing – which I loathe with a passion! – it just occurred to me: what if a villain actually trademarked one of the Doctor's arch-enemies? The space station on which the Doctor and Peri arrive is devoted to consumerism, and it just seemed a fun thing to do. The book is set in a world of bored trophy wives who have nothing to do but shop, who've based their existence on television from the 1980s, and who are terrified of being ditched when they get old. A central part of the novel is the relaunch of a TV series called *Executive Desires* – which is basically *Dynasty* in all but name. The setting was changed from LA to the far future because Justin thought that we'd had enough novels set in LA over the last few years. Once he suggested that, I thought up the idea of TV signals taking 8,000 years to travel 8,000 light years ... I remember someone once writing in to *DWM*, saying 'if we could travel (then) 30 light years, we'd be able to receive all of Doctor Who ...'"

For all the fun and campery implicit in *Synthespians*™, it's actually quite dark in undertone – a sense of *memento mori* pervades the book, and it seems everyone is terrified of growing old ... "I turned 40 in May," Hinton admits, "and one of my closest friends died in January. The last year of my life has been unmitigated hell: my life-savings were stolen by my so-called 'best friend' and I was almost evicted. The scene where Joan discusses her fears came straight from the heart: I think *memento mori* sums a lot of this book up. Fears of getting old, fears of dying, fears of growing up ..."

THE LEISURE HIVE

A DVD STARRING **TOM BAKER** PREVIEW BY **DAVID DARLINGTON**



tapes also contained a lot of reference dialogue. So I have been able to remix most of the score – Fenric-style – into surround sound from the original multitracks! For the last half of Part Four we were lucky in that one cue appeared in stereo on the *Doctor Who: The Music* album. For the rest, I have faked it from the original mono masters, as I did with most of *Resurrection*.”

The two main documentary featurettes have been assigned to Richard Molesworth and Ed Stradling, with the latter responsible for *A New Beginning*, which focuses on the impact of the change of direction instigated for *The Leisure Hive* by its then-new producer. “*A New Beginning* was largely directed by the contributors,” Stradling declares, “I didn’t push it in any particular direction and had no strong view as to how well it should portray the Graham Williams era, or indeed *The Leisure Hive* itself, until we got the interviews in the can. I knew from the outset that there was bound to be an element of criticism of the preceding era, because I saw Bill Baggs’ JNT footage before I planned the programme. Chris Bidmead was then critical of certain other aspects of the show, and it would have been wrong to ignore that.”

“I only had access to David Fisher and Christopher H Bidmead,” admits Richard Molesworth, “who, to be fair, had more than enough to say on the subject. Chris was the ideal interviewee, actually – enthusiastic, opinionated, and well clued-in on his own work of 20-odd years ago. Everyone I’ve interviewed so far has been wonderful, but Chris was able to thoughtfully answer questions in such a way that editing

“It’s for the saddest of reasons, really,” confesses DVD content producer Steve Roberts when asked about the choice of *The Leisure Hive* for release. “It’s because of [producer] John Nathan-Turner’s death. We didn’t get around to doing any DVD work with John until very late, because we assumed that there would be plenty of time. Sadly, our first interview with him, for *Resurrection of the Daleks*, was also our last. So, we felt we should bring out a disc which could pay tribute to John. *The Leisure Hive* was also a good story to base a set of extras around, and also possibly the earliest story where we had the elements to create a 5.1 surround mix.”

A mix which is, as usual, the work of composer and sound engineer Mark Ayres. “We had mono mixes of the music masters and the effects,” Ayres reports, “and all the original raw dialogue edits on Shibaden tape. The clincher was that I had found two reels of eight-track tape which turned out to be the original multitracks of *The Leisure Hive* music for all cues except the last half of Part Four. These

“WE FELT WE SHOULD BRING OUT A TRIBUTE TO JOHN NATHAN-TURNER.”

Steve Roberts on the reason *The Leisure Hive* was chosen for DVD release



his answers was a dream. Chris recorded the commentary for the story some weeks later, met Lovett Bickford for the first time in 20-odd years – and they got on like a house on fire! I think Chris went away with a better understanding of what Lovett had tried to do. I was also helped enormously on the project by having a superb editor, Steve Broster, who put a lot of time and thought into working through my ideas, and adding a few of his own.”

The commentary session has been described as ‘no holds barred’ ... “I was incredibly happy!” Roberts declares. “It’s the first that I’ve produced where we ran through every episode in one take. Lalla, Chris and Lovett are all strong personalities, not afraid to say what they think. I think some of our commentaries have been a little too light – I’d much prefer people to tell it as it is. My view of this story has changed radically as a result of working on the disc, particularly through listening to Chris and Lovett talk. Watch the disc, listen to Mark’s gorgeous new surround mix, take note of what the interviewees say – and I think you’ll realise that it’s a little gem.” **DWM**

RELEASED 5 JULY 2004

DVD EXTRAS

- Audio Commentary by Lalla Ward, director Lovett Bickford and script editor Christopher H Bidmead
- Newly created Dolby 5.1 surround sound mix
- Isolated soundtrack
- From *Avalon* to *Argolis* – writing *The Leisure Hive*
- *A New Beginning* documentary on the new style instigated by John Nathan-Turner
- *Synthesising Starfields* – feature on the new opening titles incorporating footage from 1982 BBC Schools programme *The Music Arcade*
- *Blue Peter* feature from *Doctor Who* exhibition, presented by Tina Heath
- *June Hudson’s Leisure Wear* – feature on costume design
- Photo Gallery
- Easter Eggs

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JULY

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TV Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana and Kg] UKTV Gold

SUNDAY 4

TV Doctor Who: Meglos by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and Kg] UKTV Gold

MONDAY 5

Novel Doctor Who: Synthespians™ by Craig Hinton [Sixth Doctor and Peri] BBC Books

DVD Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana and Kg] BBC Worldwide

CD Doctor Who: Tales from the TARDIS – Volumes 1 and 2 [novelisations read by Doctor Who actors] BBC Radio Collection

THURSDAY 8



DWM The Complete Fourth Doctor – Volume 1 Special by Andrew Pixley Panini Comics £4.99

SATURDAY 10

TV Doctor Who: Full Circle by Andrew Smith [Fourth Doctor, Romana, Kg and Adric] UKTV Gold

UKTV Gold

SUNDAY 11

TV Doctor Who: State of Decay by Terrance Dicks [Fourth Doctor, Romana, Kg and Adric] UKTV Gold

SATURDAY 17

TV Doctor Who: Warrior’s Gate by Stephen Gallagher [Fourth Doctor, Romana, Kg and Adric] UKTV Gold

SUNDAY 18

TV Doctor Who: The Keeper of Traken by Johnny Byrne [Fourth Doctor, Adric and Nyssa] UKTV Gold

THURSDAY 22

DWM Issue 346 on sale Panini Comics £3.40

SATURDAY 24

TV Doctor Who: Logopolis by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa and Tegan] UKTV Gold

SUNDAY 25

TV Doctor Who: Castrovalva by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa and Tegan] UKTV Gold

SATURDAY 31

TV Doctor Who: Four to Doomsday by Terence Dudley [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

ALSO THIS MONTH



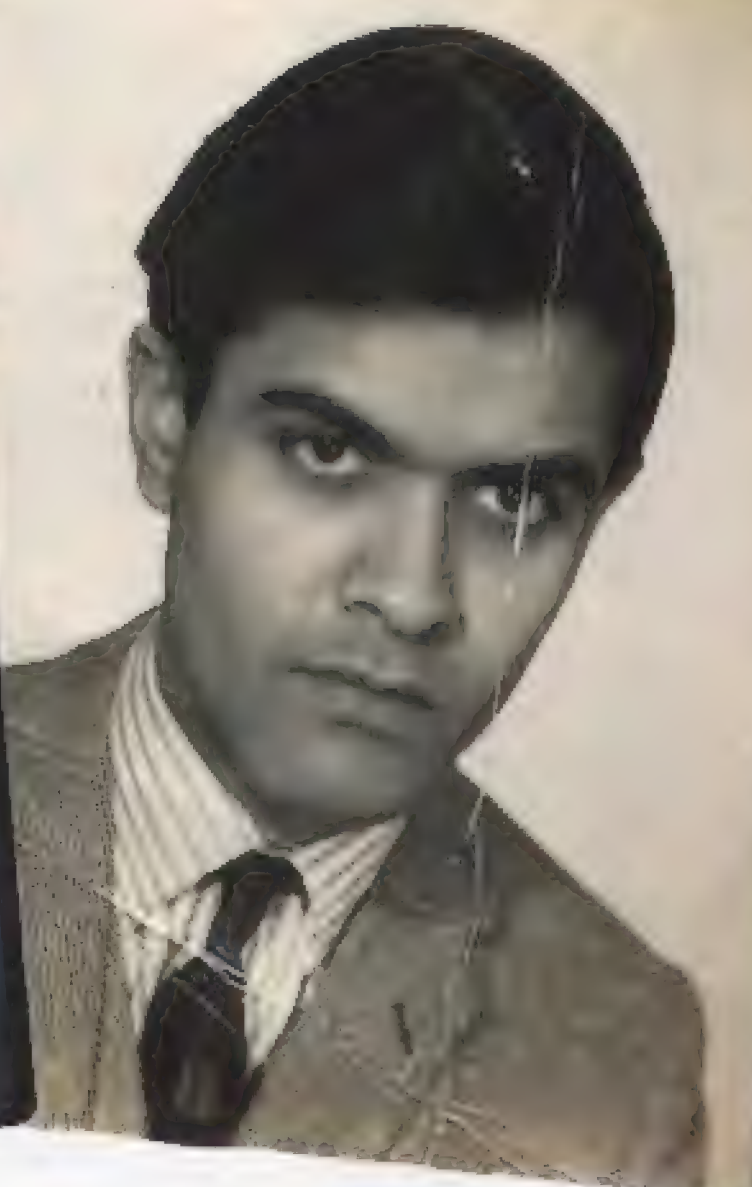
Audio Drama Doctor Who: The Roof of the World by Adrian Rigelsford [Fifth Doctor, Peri and Erimem] Big Finish

Audio Drama Dalek

Empire III: Chapter 3 by Nicholas Briggs Big Finish £9.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

An apathetic production team. Prehistoric studio facilities. The inconvenience of the US President having his head blown off. Talk about a series of unfortunate events! As the new series gets ever closer, **Doctor Who's** first-ever director takes us back to the show's original first night: "I thought the world had come to an end," **Waris Hussein** tells Benjamin Cook ...



Making Hist

“O

f course, a lot of people forget that I was involved,” he says. “Oh yeah, they don’t even know who the first director was.” He lets out a forced laugh. Waris Hussein was *Doctor Who's* first ever director,

overseeing the crucial opening serial, *100,000 BC* (1963) – as well as that grandest of epics, *Marco Polo* (1964). “You tend to be forgotten,” he continues, “partly because it became a legend in its own right. Not that it bothers me, because I’ve constantly worked. I moved on to much bigger and more expensive dramas, which ultimately led me into the freelance world of filmmaking. The point is, I moved on.”

The other person whom Waris feels has been overlooked is Sydney Newman, who was Head of Drama Series at the BBC in those days. “He was the one who actually came up with the idea,” says Waris. “He invented the whole idea of the TARDIS. He was an incredibly intelligent man with a lot of foresight. He saw a future in something that no one else did. When he passed away not that long ago, I went to

his memorial service and I was saddened to see how few people had turned up to pay tribute to him. He turned around the face of BBC drama. People today are benefiting from his creativity. It’s sad that that sort of thing has been forgotten. I think that should be remedied, quite frankly. I know that the fans know, but the general public don’t. I think the general public should be told.” Another forced laugh, and Waris concedes: “I’m not going to say that I don’t mind, because I do.”

Born in Lucknow, India, in 1938, Waris moved to England at the age of nine. “I didn’t have a choice. My father was a diplomat in the British-Indian situation, so we came here and my sister and I were put into boarding school.” After India became independent, he and his sister stayed in Britain, rather than disrupt their education by going back. Waris went on to read English at Cambridge

University. “I went straight into the theatre world at Cambridge, which at that time was incredible. We indulged ourselves in the kind of activity that’s rare outside of that privileged world. And it was a privileged world,” he admits, adding, “I’m not going to apologise for it. Today everyone tends to scoff at it. I became quite well known as a university drama director. I took great pride in directing things that people actually wanted to see. I directed the first ever amateur production of Arthur Miller’s *A View from the Bridge*. The thing sold out. You couldn’t get in.”

After Cambridge, Waris spent a year studying stage design at The Slade School of Fine Art. “I didn’t like it much. It was too academic. The



people were rather staid, Victorian types." He then tried his luck as an actor – "very unsuccessfully," he cringes. "My career nosedived. Every now and then I'd be cast as some sort of Arab in a fez, but there weren't many parts for people like me. I was cast as the West Indian sailor – now, of course, you'd call them Afro-Caribbean – in *A Taste of Honey* at Nottingham Playhouse, but I wasn't dark enough, so I had to, literally, darken up every night and put cotton wool in my mouth ... I soon realised that I wasn't going to be an actor." Instead, Waris applied for a traineeship at, amongst other places, the BBC. "I went through multiple interviews. It was hugely competitive. I wanted a place on the directors' course, rather than



Back where it all began: Totter's Lane junkyard as situated in Lime Grove Studio D (*Doctor Who: The Pilot Episode*).

"I mean, dealing with cavemen! It's a joke..."

a general traineeship. They kept saying, 'If we take you on, what would you do if we put you into such-and-such a job?' I was arrogant enough to say, 'You'd be wasting your time and my talent!' Arrogance is not something I'm very good at, but the fact is, if you're not arrogant, you're going to be left behind. You have to say, 'Look, I'm the best person for this job. If you don't take me, it's your loss.'"

But Waris didn't get the position on the directors' course, although he was shortlisted. He didn't dare tell his father, who had already organised two very lucrative jobs for him back in India. "He had enough clout to do that," explains Waris. "One job was in advertising; the other was in an oil company. They were executive jobs. The reality was, I'd have died a thousand deaths. I dreaded the whole thought of it." As luck would have it, a director dropped out of the BBC course at the last minute ("on the Friday before the Monday that the course started") and Waris was offered the chance to take his place. "It was on the understanding that they could train me, use me for six months, and then decide either to keep me on or to terminate my contract. When my father heard this, he got very nervous. He said, 'What are you going to do if they fire you in six months?' I said, 'Well, that's the gamble.' The BBC kept me on, thank goodness. I stayed there for six years under contract. My mother was incredibly supportive; my father was much less so, although I'm eternally grateful to both of them. Without them, I could never have done it."

As a BBC staff director, Waris had little or no choice at all over which productions he was assigned to. "The reason I was given *Doctor Who* was that I was the youngest staff director under contract and no one else wanted to touch it." What did he think of those first few scripts? Not a lot, it seems. "I mean, dealing with cavemen, it's obviously ludicrous. It's a joke. How do you make a suspense story out of people grunting? I read the script and said to

[producer] Verity Lambert, 'Well, what do I do with it?' She said, 'Er – get on with it?' I wasn't enthusiastic about it, although there were some interesting ideas in the script – about fear and fire and trying to survive and people being primitive in their reactions to each other ..."

BBC veteran Rex Tucker was briefly installed as acting producer, but he was taken off the project when 28-year-old Lambert took over the job proper. "I gather that Rex was very reluctant. He didn't want to do it. He reluctantly nurtured the first scripts. He didn't want to touch it, really. When it became a success, Rex kind of regretted his non-participation." And of Mervyn Pinfield, who was credited as associate producer on *Doctor Who*'s first season, Waris says, "He was almost Victorian in his concept of television! Everything had to be done by the rulebook. He had been with the BBC for a very long time. He meant well and he was a kind man, but he was genuinely old school and I, as a young director, had to control my reactions to some of his instructions. In all fairness to him, I think he was doing his best. One has to give him some kind of credit, but he didn't do much more than contribute on a very peripheral level."

Reportedly, Verity Lambert encountered resistance to some of her visions from the male-dominated old guard of the BBC – "but she wasn't the only one,"



Some very itchy cavemen (100,000BC: *The Firemaker*).

insists Waris, who was all-too-familiar with being treated like an outsider. "I was the youngest person there," he explains. "The BBC had a whole lot of stalwart, conservative-type directors, well into their fifties, so when I moved in ..." He was also Asian, of course. "Interesting you say that, actually, because no one's really brought that point up. Much is made of the fact that Verity was a female producer, which was unusual at the BBC back then, but that's because it's easier to talk about that, I suppose. I don't think there was an Asian before me who was taken on by the directors' course – maybe in other areas, such as documentaries, but I was the first BBC drama director from my part of the world. I'll never forget the first drama directors' meeting: we all sat round this table and I could feel myself being stared at. It was like going back to school, having all these people looking at me as if to say, 'What the hell is this guy doing here?' And you know what that did for me? I worked really, really hard, because I was always conscious of not wanting to fail."

"Any time I was on the studio floor, I'd be aware of the entire crew looking at me. I'd be, like, 'Are they waiting for me to stumble and fall?' That was my paranoia, because a lot of them weren't thinking that way. However, a small faction were. The Asian population was much smaller than it is now. As an Asian, I was a phenomenon. Nobody discussed it, almost out of self-consciousness, but that set off my own insecurities – being an outsider, dealing with subject matter that was non-Asian ... I didn't do anything to do with my own origins until some time later – that was a *Play of the Month* of *A Passage to India* [in 1965]. Before that, I was purely doing British-based dramas."

According to Waris, both he and Verity had to "put up with a lot of innuendo and gossip about how we'd got to do what we were doing. It wasn't so much in my case as with her, because she was a very attractive young lady and it was, like, 'Well, what do you think she did to get the job?' That sort of bitchiness, you know? But she overcame it, because she's far too intelligent for it. It's different now: people in their twenties are doing what we did back then. But when I make the point about being the youngest, and being the first Asian director ... you have to understand, it was a tough call for me. It was a secret ordeal. And I was dealing with some very, uh, individual people. I mean, William Hartnell was quite a character. He was a very eccentric guy.

Tegana, Polo and Ian search for Barbara in part three.



Mark Eden on one of the serial's fantastic colourful sets.



"The sets seemed ten times as expensive!" says Waris.



He wasn't just playing Doctor Who: he was Doctor Who. If you got on the wrong side of him, he could be pretty difficult." How did Waris deal with that? "A lot of PR went into it. A director has to be more than just somebody who tells the cameraman what to do, tells the technicians how to deal with things: I had to be a psychiatrist, a doctor, a best friend, a lawyer ...

"Actors in general are very, very much in need," he stresses, "whether in need of reassurance or some kind of ratification of their talents. Some of them resent having to depend on you, because they have a lot of pride." Actors like Hartnell? "Well, yes. This

usually goes more for men. Men have a pride in themselves simply because they're men. They resent being ordered around." Waris finds it easier to work with women, then? "They're much more accepting," he says. "You can become their mentor, their friend. Of course, there are legends," he smiles, "where leading ladies then fall in love with their directors ..." Has this ever happened to Waris? "Oh it's happened," he replies lazily, "once or twice, but you have to be careful. You can't get involved. You can't. It's like being a doctor or a policeman: you keep your distance, otherwise you get drawn into, uh ... other things."

Verity and Waris had both disliked Rex Tucker's speculative casting for Doctor Who's four regulars, so they set about making their own choices. It was Verity who hit upon the idea of approaching Hartnell. Although the actor was wary of playing an eccentric on television ("he initially turned the part down," Waris claims), he agreed to 'do lunch' with them at a swanky London restaurant. "I'll never forget that lunch. We had to persuade him that Doctor Who was the best thing that could happen to him. He was very cranky about it all. I felt terrible because ... well, he was a very opinionated man – that is, prejudiced. He kept, sort of, looking at me sideways as if to say, 'Who the hell is this guy?' First of all, I was a kid. Secondly, I was Asian. None of this was spoken, but I felt it. I was hardly getting through the meal. But then all of a sudden he turned to me and asked me a question about how I intended to shoot something or other, and I had to give an answer – if I'd have been struck dumb, it would have fuelled his insecurities ... I happened to give an answer that impressed him. It was a sigh of relief all round. Yeah, it was quite an adventure getting Bill."

Waris is adamant that nobody anticipated at that time how successful Doctor Who would be. "It was going to die after six weeks," he smiles. "It was considered a six-week phenomenon. Around that time, I met up with a very close friend of mine, [actress] Diane Cilento. She came to my mother's flat one night and brought along this guy called Sean Connery, who she married shortly afterwards. He was extremely good-looking, but really he was her toyboy, because she was very famous at that time and he was unknown. I said to him, 'Well, what do you do?' He said, 'I've just done this film – it's called Dr No.' I said, 'Oh God! Oh no!' The Bond film had only just been released. I said, 'I'm about to direct a thing called Doctor Who. I hope Dr No doesn't impact on our show! I hope it doesn't conflict with ours.' In retrospect, it's a bit of a laugh, isn't it? Both became worldwide phenomena – though the budgets were

"Hartnell was very opinionated, very prejudiced"

miles apart! Our show was given practically nothing to work with. If you think about the circumstances under which it was made ..."

Well, indeed. The story of the production of Doctor Who's opening episodes reads much like the synopsis of an offbeat disaster movie. To set the scene, we have a young and inexperienced female producer ("she had her head screwed on, mind you"), an even younger, inexperienced Asian director ("when I read the scripts, I thought, 'Oh my God!' – I hadn't a clue how I'd do it") and an elderly, eccentric leading man, who struggled to suppress his prejudices against Asian people, young people and female producers. "He also forgot his lines," points out Waris, "although rarely to the point of having to stop and do it again." The scriptwriter was



William Hartnell (The Doctor) and Carole Ann Ford (Susan) at the BBC's press launch for the series in November 1963.

an Australian named Anthony Coburn, who “thought that Doctor Who was a load of b——s. He was a jobbing writer. He didn’t want to do it. He refused to do rewrites, and then disappeared.”

The production team was given “the oldest, most terrible studios to work in: we shot at Lime Grove, which doesn’t exist now, in Studio D, with the oldest cameras in the world! The actual equipment was horrendous.” Requests to reschedule to better-equipped environs fell on deaf ears. “There was nothing I could do. Listen, I was a junior director: I just had to get on with it. All I could concentrate on was getting on the air and photographing it so that you didn’t see the cheapness and the cracks.” The TARDIS police box prop turned out to be too tall to fit into the lift at the studios! “It was a lovely prop, though,” laughs Waris, “really lovely. I mean, the other few props that littered the set ... well, there was nothing there. It was a minimalist set! Nothing to recommend it.” The designer assigned to the serial was Peter Brachacki. “He only did it because he had no money. He had no enthusiasm for the project whatsoever. If I showed you the original floor-plans for the TARDIS set, well, ha! They were just dreadful. You would not believe how crude they were. He threw together a series of very basic flats with circles in them and said, ‘Well, that’s your ship.’ In the centre was this crude-looking hexagonal thing ...” The console’s central column was designed to rise, fall and rotate, but frequently jammed in studio, causing hold-ups during camera rehearsals. “I was so angry,” recalls Waris. “But I had to accept what he’d given me. It’s funny how the TARDIS then became this hexagonal phenomenon!”

The first episode, *An Unearthly Child*, was shot in September 1963. There were further mishaps during recording, most noticeably on the TARDIS set, where the stagehands proved themselves incapable of closing the TARDIS doors, which could be seen opening and closing randomly in the background.



Lime Grove recording for *Marco Polo*’s penultimate episode, *Mighty Kublai Khan*, on 6 March 1964.

He said, ‘You know, you guys have really screwed up. This is the worst piece of work that I’ve

seen in a long time. I should be firing both of you, but I’m not going to,’ he said, ‘because I’m going to give you another chance.’ That’s the kind of man he was. He was amazing. First of all, he was a Canadian, which made him, I thought, sharp and witty and ... well, North American – the exact opposite of people like Rex Tucker and Mervyn Pinfield, who were all terribly, sort of ... like captains of ships – they

“Sydney told us we’d both really screwed up...”

almost wore the double-breasted jackets with their names on! But Sydney was very relaxed. He believed in us. He believed in our talent.”

Nonetheless, Waris was now a week behind schedule – additional cave people cast members having been booked for a week’s work for which they were now not needed. An *Unearthly Child* was re-recorded on 18 October. This time, it was deemed fit to broadcast. The next three episodes were hardly problem-free, however. “I didn’t know how to make them work,” Waris confesses. The

animal skins worn by the cave people were full of fleas (“brought into the studio in the sand used for the desert”), one of the cavewomen extras refused to have her teeth blackened and walked out (“I was a stickler for realism – a full set of teeth would have looked ludicrous”) and the safety officers branded the tumbleweeds that dressed the set a fire hazard! Didn’t Waris ever feel like giving up? “Um ... I don’t think I did, quite frankly, because it was a job and there were worse jobs I could have been put on to. For example, there was a weekday soap called *Compact*, which I was apprentice on when I started at the BBC, and I’d rather have done *Doctor Who* than that any day. At least it was imaginative. It wasn’t just down to nothing. Mind you,” he adds, “I hated those cavemen.”



Peter Brachacki’s original design for the TARDIS Control Room. Not popular with Waris!

“That section of the pilot had to be recorded twice,” remembers Waris. “The first version should never have been seen, but it somehow escaped and was released on video.” When the completed episode was screened for Sydney Newman, the no-nonsense Canadian is rumoured to have yelled, ‘Bulls—t! Do it again!’ That must have been demoralising? “Well, no, because we were being given a second chance. He had to be strict in order to make us go back to the drawing board. Sydney took Verity and me out to dinner.

Even when the Radio Times cover that had been agreed to launch the series was suddenly and unexpectedly dropped, Waris remained optimistic as the day of transmission approached that nothing else could possibly go wrong. "I'll never forget it," he says, when I ask him where he was when he heard that President Kennedy had been assassinated – the day before *An Unearthly Child* was to be transmitted! "I mean, like, 'Oh my God! Is this it for Doctor Who?'" I was at a function at the Dorchester Hotel – for an award ceremony, I think – when I heard the news. I thought the world had come to an end! It was an absolute shock." When *An Unearthly Child* was shown the following day, the episode attracted only four million viewers. "Let's face it, the world was in no mood to be entertained. The whole production had been beset by disasters. I mean, could things have gone any worse?" (Actually, yes. There was also a widespread power blackout during transmission!) Fortunately, the BBC took the unprecedented step of rearranging the schedule the following Saturday to repeat *An Unearthly Child* immediately prior to the scheduled episode, *The Cave of Skulls*. This time, a healthier six million tuned in. More than 40 years on, Waris rejects any hint of complacency. "I look back at those first episodes and squirm," he says. "I don't know how we got away with it!"

I wonder whether *Doctor Who* operated any differently when Waris returned to direct his second serial, *Marco Polo*, now that the programme had become something of a success.

"Oh, absolutely. The moment the Daleks proved to be so successful, we were able to be more ambitious. It was Christopher Barry who directed the Daleks, wasn't it?" Is Waris not just a little bit envious? "Hmm, well, he was lucky to get it. However, I take credit for having directed the first episode ever. I mean, we were behind the camera, so we weren't celebrities, but around the BBC we were now seen as the, sort of, young turns, Verity Lambert and me. I know people laughed at the sets and all that, but they were still absorbed by it and kids were hiding behind sofas. The Americans followed it up with their own space series – a lot of the elements in *Star Trek* were a rip-off. Of course, anyone involved in *Star Trek* became a millionaire. That's the difference between working in America and working on a good, old-fashioned British production – stiff upper-lip and keep going, you know?"



Marco Polo (Mark Eden) contemplates the flying caravan they have left on the mountainside (*The Roof of the World*).

"The people who have benefited most out of *Doctor Who*," he persists, "are not the ones who created it. I mean, Raymond Cusick, who designed the Daleks, hasn't got a penny for it. None of us benefited, really, because we were under contract, but the BBC has made a fortune out of it – an absolute fortune – and they still are. But you can't complain. I remember when they had a big do at the BBC for the 25th anniversary: I wasn't invited! I heard about it down the grapevine. I turned up at the BBC and went up to the Sixth Floor where they

were having it. The man at the door said, 'Can I help you? You haven't got an invitation.' I said, 'Let me just tell you this: without me, this wouldn't be happening. Now, would you go in there and tell them that I'm here, and then let's see what happens?' He came back very apologetic and in I went and joined the rest, but it's significant that nobody remembered to invite me."

Earlier this year, the news broke that Waris, prompted by *DWM* contributor Derek Handley, had discovered telesnaps of six of the seven episodes of *Marco Polo* – "in a trunk up in the attic," Waris smiles, "the usual story. I had no idea they existed." Freelance contractor John Cura, paid by the BBC to photograph their broadcasts, had taken the images off-screen. "I used to ask him to make a photographic record of all the shows I worked on. In those days, there were no home video machines, so photos were the only permanent record one had, and I put them away somewhere and forgot about them."

"So much of my work has been lost by the BBC"

The discovery of the telesnaps does not include the fourth episode, *The Wall of Lies*, as John Crockett directed that instalment. "As we know, the episodes themselves have all disappeared – presumably wiped by the Beeb, unless something else happened to them – so it was amazing to come across these contact strips." Waris doesn't happen to have an actual episode or two up in his attic, does he? "I wish I could say that I had," he laughs, "but I don't, I'm afraid. There's no way."



Waris Hussein directing Dame Sybil Thorndyke in the BBC's 1965 production of *A Passage to India*. © Waris Hussein

Waris argues that the BBC should have realised the long-term value of his early work. "The BBC is to blame," he insists. "It's a major issue. Lack of foresight, I would say. It's not just Doctor Who – some of my best work, which was *Play for Today*, the first few plays written by Simon Gray, who's now a major playwright (I did most of his early work – we started together, basically) ... and all that's gone, which is a huge loss. It's just very sad. I'm amazed at the number of Doctor Who episodes that have survived. At least my first lot are there. The other sad thing is that so few colour stills exist. Considering the circumstances under which we made *Marco Polo*, which were very limited, I think we did a sterling job and it looked ten times more expensive than it was." The costumes were especially colourful – check out Ian's funky blue tunic! "Yeah, but black-and-white doesn't show up the colour. There are many, many things that went into making *Marco Polo*, so when I'm looking at these telesnaps, when I'm seeing all these shots, I'm thinking: 'Each one was planned. It didn't just 'happen'.' There was no question of not knowing what you wanted. I had to tell the story without muddling the audience. You couldn't be indecisive in studio. There was no time. It was hard work."

Derren Nesbitt, who Waris cast as warlord Tegana ("he always played incredibly evil characters"), has on more than one occasion regaled *DWM* with tales of *Marco Polo*'s now infamous defecating monkey. "I have a very strange imagination," chuckles Waris. "I always like to give actors something unusual to work with, so I found this spider monkey to sit on one of their shoulders. Actually," he grins, leaning forward a little, "I thought it should have been a dwarf! I said, 'I think we need a few dwarfs in here.' But Verity said, 'Absolutely not!' So we ended up with a monkey. The thing wasn't trained. It urinated all over the place and the smell was outrageous. It was dreadful."

I suppose a dwarf wouldn't have been as funny." Monkeys aside, Waris is clear about what made *Marco Polo* so completely brilliant: "a very intelligent script, combining historical research with a real sense of adventure. I mean, the whole idea of doing *Marco Polo* episodes: it was meant to be educational. People who didn't know a thing about ancient China and Kublai Khan and that whole trek across the Gobi Desert ... well, we were able to tell them something of the history of that part of the world."

After directing *Marco Polo*, Waris informed Verity Lambert that he really wanted to work on single plays, rather than more Doctor Who. "I've had some wonderful, wonderful times," he says, talking about his subsequent career, "with some of the most wonderful actors in the entire world. One of the most wonderful people I worked with was Sybil Thorndike on *A Passage to India*. I'm very proud of that production. David Lean borrowed a copy before he made his much



Waris finally got his promised Radio Times cover for *Marco Polo*

**"I said to Verity
'We need a few
dwarfs in here'!"**

Finally, a look at Marco's map – thanks to Waris!



The famous defecating spider-monkey of Studio D ...



more expensive movie version." Waris has also worked extensively on both sides of the Atlantic, directing such legends as Anthony Hopkins ("a joy to work with"), Bette Davis ("a huge privilege"), Laurence Olivier ("an institution") and Elizabeth Taylor ("a rather unpleasant experience – she and Richard Burton were about to split up and I was working with both of them, which was tough").

In 1983, Waris was so busy working that he had to decline John Nathan-Turner's invitation to direct 1983's anniversary special *The Five Doctors*. "It was kind of an interesting idea. I agreed initially, but it never materialised and was brushed under the carpet." Would Waris like to work on the new Doctor Who series? Of course he would! "I'm totally certain that I'm not going to be asked, though. I'm sure they think I'm in senile retirement somewhere! Yeah, they probably think I'm too old. I've no illusions. It's a very ageist profession – a huge waste of experience. It's not that we're old-fashioned; it's just that we're told we're old-fashioned, and we're not."

In an interview with *DWM* in 2002, director Christopher Barry said that he sometimes wished to dissociate himself from Doctor Who – especially when meeting with academics or other intellectuals. "Actually, for many years, I felt the same," Waris confesses, "because it was treated rather lightly. I didn't ever feel embarrassed by it, but I did think it odd that the programme slipped into ... well, it became something else, to be honest. In its latter years, the concept that we'd started off with, with William Hartnell, became diluted. The programme lost its entertainment value. Michael Grade killed it off – and justifiably so, I think. It had dribbled into nothing. I thought it was pretty naff. It actually became more childish. It wasn't childish to start with. We made the Doctor into a potential hero-villain. That was the thrill of it. The essence of Doctor



The travellers listen to Ping-Cho's tale of the hashashins.

Who was fear, humour, adventure and fantasy balanced with reality. The show became slightly camp later on and that's why anyone who'd been associated with it pulled back a bit. It became something that one didn't really talk about as an important thing in one's career. But I don't feel at all like that anymore. In retrospect, it's a very important thing. I'm not going to apologise for it.

"One should never feel embarrassed by it – or certainly I don't anymore. I feel very attached to Doctor Who, because I was there at its inception, and now with this revival coming up ... what's amazing is that the BBC is going to make it a very expensive production. A million pounds an episode?" he says, bemusement in his voice. "We had none of that. I had to ask potential caveman actors to take off their shirts at the audition to see if they were hairy enough, because our budget wouldn't stretch to chest wigs! Those were very strange auditions. Ha! And the sandstorm in *The Singing Sands* episode of *Marco Polo*? That was electronic interference! The guy sitting up in the gallery pushed a few buttons to make that black-and-white speckly stuff appear. That's how basic it was. In a funny way, we were pioneers. I'm proud of that. It taught me a hell of a lot about how to direct. If I could make something like Doctor Who work ... well," he grins, "it was easy street on everything else."

DWM



THR-

HELLO! SORRY TO INTERRUPT, I CAN SEE YOU'RE ALL VERY BUSY, BUT WOULD YOU MIND CLEARING SOMETHING UP FOR ME? I PROMISE YOU CAN GO BACK TO YOUR SHOOTING AND SCREAMING AND DYING IN A MINUTE...

I'M THE DOCTOR, BY THE WAY...

SINS OF THE FATHERS

PART 3

STORY: SCOTT GRAY ART: JOHN ROSS
COLOURING: ADRIAN SALMON LETTERING: ROGER LANGRIDGE
EDITOR: CLAYTON HICKMAN



TOLLIOS, I KNOW THE KULKANS CREATED THE ZERONITES TO BE A SLAVE RACE, BUT THE TYRANTS WHO PERSECUTED YOU HAVE BEEN DEAD FOR CENTURIES. WHY DESTROY HIPPOCRATES BASE NOW?

YOU KNOW NOTHING, ALIEN...



WE ARE CHILDREN OF THE VOID! WE HAVE NEVER STOOD ON SOIL, BREATHED NATURAL AIR, SWUM IN AN OCEAN -- ALL THESE THINGS WERE DENIED US BY OUR OPPRESSORS!

WE HAVE SPENT GENERATIONS ARMING OURSELVES, TRAINING AS WARRIORS! WE ARE READY FOR OUR REVENGE, AND WE WILL TAKE IT...

EVEN IF IT IS ONLY ON THE PITIFUL DESCENDANTS OF OUR ENEMIES!



OH, I SEE. IT DOESN'T REALLY MATTER WHO YOU KILL, AS LONG AS THEY HAVE SOME FAMILIAR DNA.

BUT YOU CAN'T REALLY CALL YOURSELVES WARRIORS, TOLLIOS -- THE ZERONITES WERE DESIGNED TO BE MAINTENANCE MEN...

MURDERING A FEW NURSES AND PENSIONERS WON'T CHANGE THAT.



OF COURSE, WE COULD PUT YOUR CLAIM TO THE TEST -- HAVE YOU NOTICED THAT NICE GIRL WITH THE GUN TO YOUR HEAD? HER NAME'S DESTRII...

HIYA.

NOW SHE IS A WARRIOR. TRAINED SINCE CHILDHOOD. NEVER LOST A DUEL IN HER LIFE...



IT SEEMS TO ME YOU HAVE A CHOICE: YOU AND DESTRII CAN BOTH DIE IN A HAIL OF MESSY, AMATEURISH GUNFIRE...

OR YOU CAN FIGHT A REAL BATTLE. FOR REAL STAKES.

IN FRONT OF YOUR MEN.

YOU'RE NOT WORRIED ABOUT THAT, ARE YOU, TOLLIOS...?



WHAT "STAKES"?

WELL, LET'S SEE -- IF YOU WIN, YOU CARRY ON AS PLANNED. IF DESTRII WINS, YOU STILL GET TO BLOW UP THE STATION, BUT YOU LET EVERYONE LEAVE FIRST. HOW DOES THAT SOUND?



ACCEPTABLE.

THIS WILL BE NO CONTEST, FEMALE.

I KNEW WE'D AGREE ON SOMETHING, SWEETIE...

ZREEP



SHWAP!

HAH! WELL-BLOCKED, GIRL -- BUT YOU'RE DRIFTING NOW...



AND OFF-BALANCE!

NNNGH!

FWOKK!



WE HAVE TO MOVE FAST, BOB -- DESTRII'S GOOD, BUT I HAVE A NASTY FEELING SHE'S OUT OF HER DEPTH THIS TIME...

DO YOU HAVE A PLAN, DOCTOR?

HOPEFULLY. YOU SAID THAT THE GRAVITY ENHANCERS NO LONGER HAVE THE CAPACITY TO TAP INTO THE MASS OF THE LOCAL STAR...



BUT WHAT IF THERE WAS ANOTHER OBJECT, A HUGE ONE, MUCH CLOSER? COULD THE ENHANCERS USE THAT INSTEAD?

POSSIBLY -- BUT THERE IS NO SUCH BODY IN THIS VICINITY...

AH, DON'T BE SO SURE...



IT'S TIME TO THINK INSIDE THE BOX...



NNFFH!

DO YOU BEGIN TO SEE, GIRL? YOU POSSESS SKILL, YES -- BUT I HAVE SPENT MY ENTIRE LIFE IN A REALM FREE OF GRAVITY!

YOU ARE IN MY ELEMENT NOW!



THIS IS EMBARRASSING -- I'M GETTING HAMMERED...

I'VE BEEN IN 3-D FIGHTS BEFORE, BUT THEY WERE ALWAYS UNDERWATER -- I KEEP TRYING TO "SWIM" THROUGH THE AIR, OUT OF REFLEX...

THINK LIKE A PINBALL, DESTRII...

IT'S ALL ABOUT ACTION...



AND REACTION!

HAVING FUN YET, CHEETAH?

SHWOKK!

GGHHH!



THIS IS THE SHAFT -- IT RUNS THE ENTIRE LENGTH OF THE STATION...

WE MUST HURRY, CENTURION TOLLIOS WISHES THE BOMB PRIMED IMMEDIATELY...



GOOD THING I'M A FAST-BOWLER, THEN...

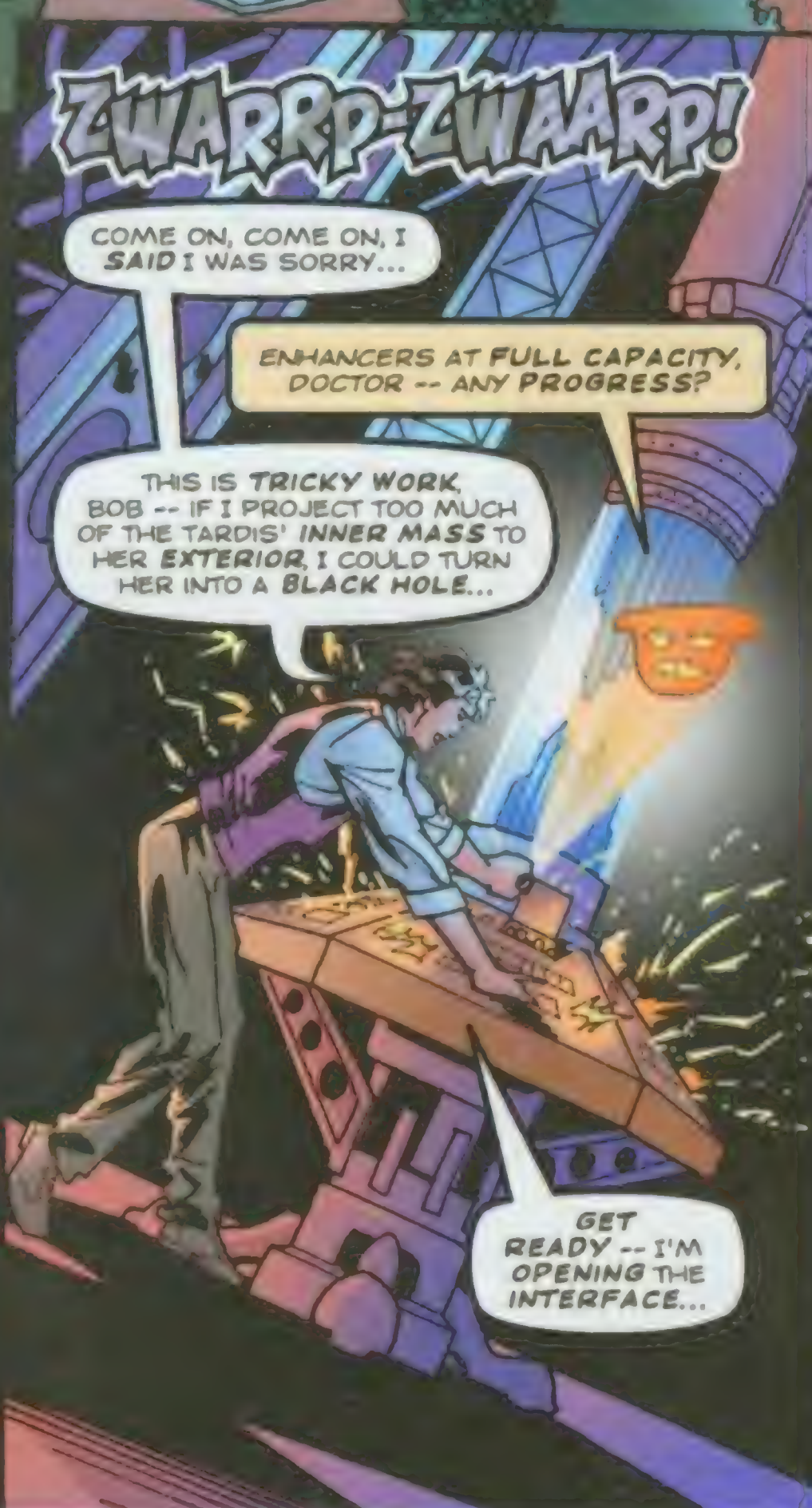
WHA--?

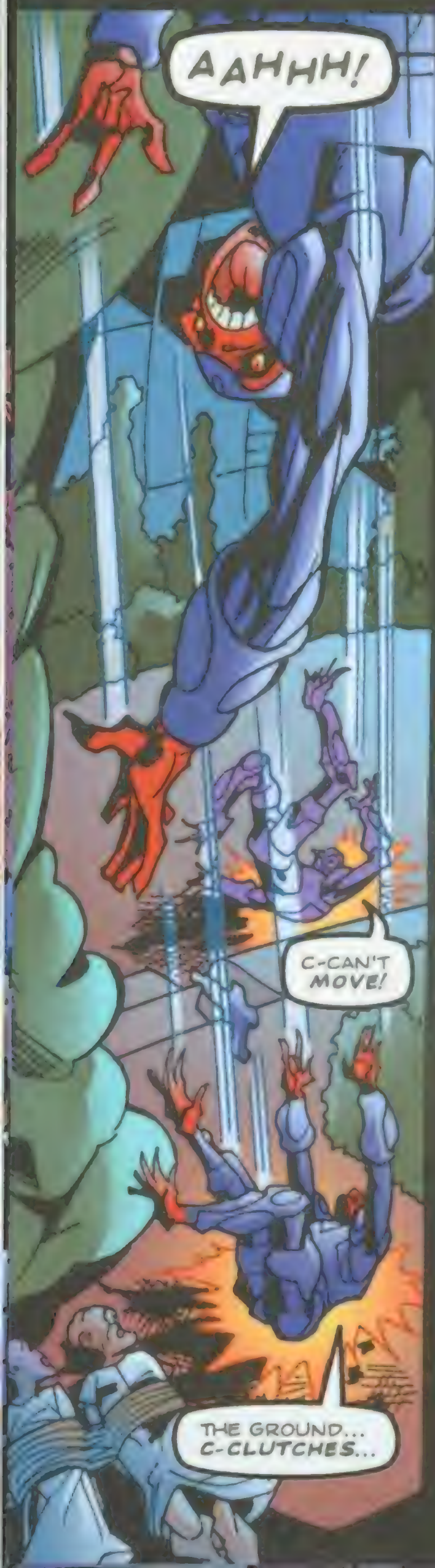


HHNNGH!

THWUNNK!

AARRRH!





ONE DAY LATER...

THE AUXILIARY ENHANCERS ARE FUNCTIONING NOW, DOCTOR -- AND THE ZERONITES HAVE ALL BEEN TAKEN INTO CUSTODY...

ONLY THIS LOT, BOB -- THERE'LL BE PLENTY MORE OUT THERE...

YOU DO REALISE THAT THIS IS ONLY THE BEGINNING?

YES... THE COLLECTIVE WILL WISH TO INCREASE SECURITY HERE -- PERHAPS POST A PERMANENT GARRISON. THEY WILL INSTALL IDENTITY CHECKS... VETTING PROCEDURES...

THIS STATION MAY NEVER BE A PLACE OF WELCOME AGAIN.

THAT'S A PRICE THE KULKANS WILL HAVE TO PAY, I'M AFRAID. THE ZERONITES WON'T GIVE UP.

INDEED, I'M ALWAYS SADDENED WHEN I SEE HUMANOID WHO CAN'T FIND IT WITHIN THEMSELVES TO FORGIVE -- EVEN WHEN OTHERS ARE WILLING TO REPENT.

YES... I KNOW WHAT YOU MEAN.

WELL, I SEE THEY GOT RID OF ALL THE CUTS AND BRUISES...

YEAH, THEY DID AN OKAY JOB. I COULD HAVE DONE WITH THIS PLACE AFTER ONE OR TWO ARENA BOUTS BACK IN THE OLD DAYS...

I'M GOOD AS NEW, DOC. WHOOP-DE-DOO.

SO WHAT ARE YOU GOING TO DO NOW?

WHAT DO YOU THINK I'M GOING TO DO?

I THINK YOU'RE GOING TO TAKE ME BACK TO OBLIVION AND DUMP ME ON MY SHINY BLUE BUTT.

THAT DOES SOUND LIKE A VERY GOOD IDEA.

YEAH, WELL, DON'T EXPECT ANY TEARS, DOC. I WAS GETTING SICK OF ALL THIS TRAVELLING ANYWAY.

AT LEAST BACK HOME I KNOW WHO MY ENEMIES ARE.

OF COURSE, WE
COULD GO BACK VIA THE
SCENIC ROUTE -- STOP
OFF ON GHOSNIK IV FOR
THEIR MILLENNIAL MARDI
GRAS... OR TAKE IN THE
KUUZBANE RACES ON
ISIS MINOR...

INTERESTED?



ARE...
ARE YOU
SERIOUS?

DESTRII, YOU'RE AN EGOCENTRIC,
IMMATURE HELLION, AND YOU'VE
GOT A VIOLENT STREAK WIDER
THAN THE GOBI DESERT...

BUT I THINK, DEEP, DEEP DOWN,
THERE MAY JUST BE A DECENT
PERSON STRUGGLING TO BREAK OUT
OF THAT CALLOUS SUIT OF ARMOUR
YOU'RE ALWAYS WEARING.

I'M PREPARED
TO GIVE YOU A
CHANCE. ARE
YOU PREPARED
TO TAKE IT?



YES! YES!
YEESSSS!

UNDERSTAND THIS:
YOU'RE ON PROBATION.
YOU'LL FOLLOW MY LEAD,
YOU WON'T CALL ME "DOC",
AND YOU'LL START THINKING
WITH YOUR BRAIN INSTEAD
OF YOUR FISTS.

BREAK THE
RULES AND
YOU'RE
HOMEWARD
BOUND.

DEAL?



Wahh!

AND
YOU'LL
STOP DOING
THAT,
TOO!



WE'RE GONNA BE
GREAT TOGETHER, DOCTOR.
YOU'LL SEE! WE'LL
BE JUST LIKE STARKY
AND HUTCH... OR BUTCH
AND SUNDANCE...

OR ROY
ROGERS AND
TRIGGER...

HUH...?

VWORP-
VWORP

THE END.

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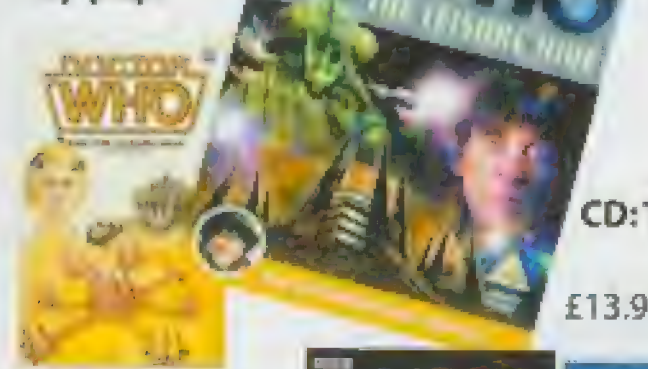
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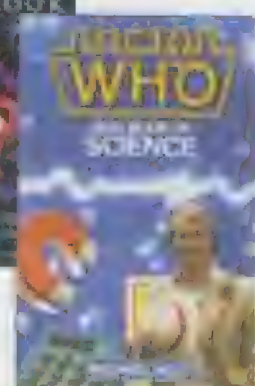
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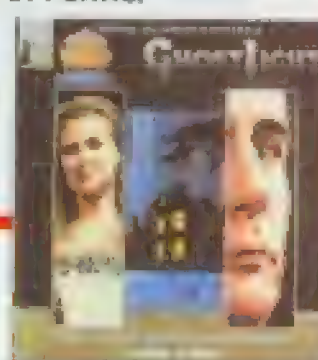
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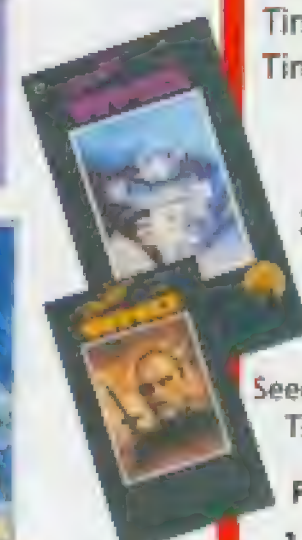


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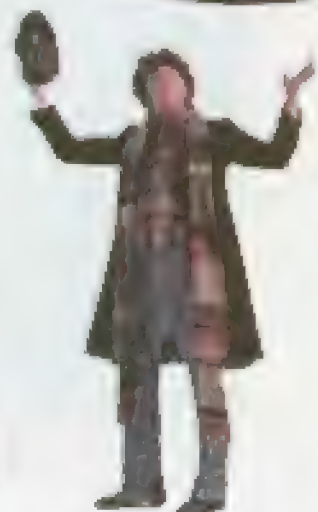
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"You've got to come out on to the balcony sometimes and wave a tentacle!"

— The Doctor

Like the Skarasen, *Terror of the Zygons* is a clumsy, ancient and crudely mechanical beast – but terribly effective when it's properly directed. Its internal logic is, at best, eccentric: Broton and his knobby comrades are setting the Loch Ness Monster on oil rigs as a dress rehearsal for letting it loose on London's government, but it doesn't seem to have crossed their collective minds that wrecking the North Sea oil industry would actually gain them far more parliamentary leverage than eating any here today, gone tomorrow politician. This being the mid-1970s (maybe), they'd be able to blackmail their way into a coalition, or force a merger – forming the Conservative and Unionist and Zygon Party, perhaps; or buying a block vote at the Labour Party Conference; or holding Britain's 'black gold' to ransom on behalf of the SNP.

But that's mid-1970s *Doctor Who* for you, whisking us to a frothy fantasyland and daring to call it real. Although its plot most closely resembles *Doctor Who and the Silurians* (1970: ancient subterranean species uses prehistoric terror as the first phase of a plan designed to oust the human race from Earth), *Zygons* is arguably a straightforward retread of *The Green Death* (1973: UNIT takes an outing to the regions to protect an indigenous industry from unconventional interference, and patronise the locals). It's a small mercy that real world instabilities of the time would have made *Doctor Who*'s tour of (Northern) Ireland – surely the next on the list, after Wales and Scotland – distinctly inadvisable: 'In *Horror of the Bog*, a crop of mutant potatoes, all with horns, brings the Brigadier and Benton to County Tralalee. Travelling tinker Riley O'Reilly tells Sarah Jane about the Thing he saw by moonlight up the Ballycrilley Road, and Mike Yates goes in search of faerie folk ...'

Robert Banks Stewart's *Zygons* script treads a fine line, what with Angus' bagpipe practice and a mention of the Duke of Forggill's Golden Haggis, but the whole thing's set in an unreal world designed to Avengers principles – where no woman is killed; where no extras populate the streets; where only professionals and the upper classes can ever prevail ... This is probably why the *Avengers* episode *Castle De'Ath* (1966) is often nominated as a *Zygons* source. Plotwise, the two are miles apart – all they share is a Castle and a ghillie – but they're related by spirit, not blood. Even an accident of recording conspires to accentuate the mood: the fact that there's no opening TARDIS scene means that the Doctor, Sarah and Harry stride onto the scene not like space travellers, but like Steed and Tara and Agent Other. But perhaps that's why *Zygons* is forgiven its shortcomings, like its risible Monster – where, for example, the rather more interesting *Invasion of the Dinosaurs* (1974) is not. If it was never of its time to begin with, how can it ever date?



Inspect a gadget! The Doctor (Tom Baker) tinkers with one of his inventions.

THE FACT



TERROR OF

KEY

	TITLE
	TECHNICAL
	SOURCES
	SHOOTING
	EDITING
	CONNECTIONS
	SCRIPT
	SPECIAL EFFECTS
	MONSTERS
	CAST & CREW
	TARGET BOOKS
	OOOPS!
	SPECULATION

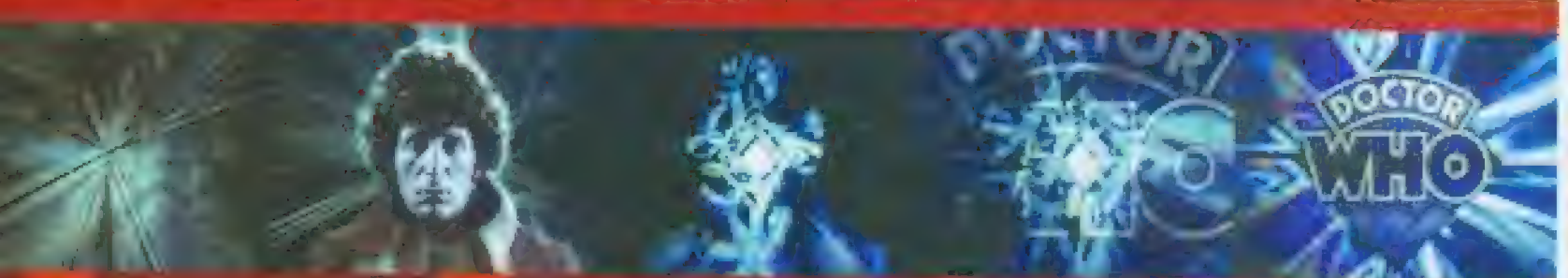
PART ONE (1x 30 August 1975)

Aboard the North Sea oil rig *Prince Charlie*, R/T operator Munro (Hugh Martin) hears his night-time transmission to Hibernian Control interrupted by a weird signal – whereupon an unknown force demolishes the rig.

First transmitted 30 August to 20 September 1975, *Terror of the Zygons* takes the drilling of the North Sea oilfields for its backdrop, making it one of the most contemporary and up-to-date *Doctor Who* stories of all. A production document issued 1 April 1975 dated the story's events to "10 years from now". Indeed, the UK's first North Sea oil pipeline would not be formally opened until two months after transmission, on 3 November 1975 – when the Queen inaugurated British Petroleum's pipeline connecting the Forties oilfield 110 miles east of Aberdeen to the mainland.

Seven major oilfields – Arbroath, Galleon, Forties, Brent, Beryl, Piper and Ninian – were discovered in the North Sea between 1969 and 1974. Their exploitation caused no small controversy, and attacks on the new industrial facilities were not unknown: the so-called 'Tartan Army' of Scottish nationalists bitterly resented English control of North Sea resources, and made several attempts to damage the pipeline from Cruden Bay to Grangemouth. On television, John McGrath's unconventional *Play For Today*, *The Cheviot, the Stag and the*

DOCTOR WHO FICTION



THE ZYGONS

Black, Black Oil (tx 6 June 1974), had articulated English domination over the Scots from the Highland Clearances to the rape of the North Sea throughout the early 1970s.

Sporting a tam o'shanter, the Doctor (Tom Baker) guides his travelling companions Sarah Jane Smith (Elisabeth Sladen) and Harry Sullivan (Ian Marter) across Scottish scrub and heather, on their way to meet the Brigadier – who has summoned the TARDIS to the area with a syonic beam. Meeting a road, they hail a Range Rover driven by the Duke of Forgill (John Woodnutt), who offers to give them a lift to the village of Tulloch.

The Brigadier's communique via space/time telegraph featured at the close of the previous adventure, *Revenge of the Cybermen*, broadcast 10 May 1975. However, the Brigadier would again summon the Doctor in an instalment of occasional BBC1 compilation show *Disney Time*, broadcast 25 August 1975, just a few days prior to *Terror of the Zygons*' first transmission. Sat in the stalls of the Odeon cinema, St Martin's Lane, London, the Doctor is passed a piece of paper "from the Brigadier ... He's in trouble again" – which prompts him to exit the cinema and leave by his TARDIS. The *Disney Time* sequence ran as a prologue to BBC Video's 1999 VHS re-release of the story [catalogue number BBCV 6774].

Throughout, exterior sequences were filmed in West Sussex – not Scotland. The opening Forest scenes were mounted at Ambersham

'Scotland?'
No – filming
took place in
West Sussex!'



The story was re-titled *Doctor Who and the Loch Ness Monster* for the novelisation

Common over 17-18 March 1975. In the earliest versions of the story, the TARDIS was to have landed on barren moorland, causing sheep to scatter. As scripted, however, the TARDIS is invisible when it lands in the Forest, meaning that the Doctor, Sarah and Harry step out of 'nowhere' into the scene. The Doctor promptly vanishes back 'inside', saying that he had thought the fusion plate was fixed. As Harry waits with Sarah, he remarks, "I've a feeling that a herd of slithy toves and a jabberwoch [sic: after Lewis Carroll's *Jabberwocky*] are likely to appear any minute." Sarah suggests they could be anywhere: "eastern Europe, western Europe, Scandinavia ..." Promptly, the TARDIS appears and the Doctor steps out in Scottish tam o' shanter and tartan muffler, saying he can "smell the tingle of the Isles!" He then produces a futuristic compass to trace the Brigadier and the syonic beam. Although filmed in full, the entire sequence was later scrapped. To realise the 'invisible TARDIS' scene – similar to the opening of another Douglas Camfield-directed Doctor Who story, *The Invasion* (1968) – a locked-off camera was used to record separate halves of the one shot, which were to be combined later. But although only minutes passed between recording of these two halves late in the afternoon of 17 March, it was found that the natural light had changed so much between the two as to leave an obvious dividing line, wrecking the effect. The removal of this entire 2' 50" sequence has resulted in a noticeably short Part One, running to just 21' 41". (A ghost of the lost sequence remains, however: a snatch of the TARDIS materialisation can be heard as the location scenes begin.)



The Doctor showing Scottish Inclinations long before his Seventh Incarnation!

Target Books novelisation *Doctor Who and the Loch Ness Monster* incorporates most of this sequence. In addition, the Duke reveals that the village of Tulloch [sic] is "quite close to Loch Ness", a detail held back until much later in the television version; and Sarah observes "a lumpy tarpaulin-covered object" in the back seat of Forgill's car – actually a stuffed stag's head which the Duke is taking to Angus, landlord of the Fox Inn ... and which is soon revealed to be bugged.

UNIT has established its field HQ at the Fox Inn, Tulloch, where Brigadier Lethbridge Stewart (Nicholas Courtney) listens as American oil man Huckle (Tony Sibbald) reminds him that three of his company's rigs have been destroyed in the last month.

Charlton, north of Chichester, stood in for the village of Tulloch (originally 'Tulloch', a spelling retained in the Dicks novelisation). Close to Goodwood racecourse, the pub featured was The Fox Goes Free, a 400-year-old hunting inn [website: <http://site.voila.fr/thefoxgoesfree>]. The Charlton scenes were filmed on 20 March 1975.

Curiously, on 2 September 1975, exactly midway between broadcast of his two Zygons episodes, Huckle actor Tony Sibbald would appear on BBC1 as another North Sea oil man in *Quiet Day*, the second of a 13-part series, *Oil Strike North*, which detailed the hardships faced by the roughnecks of the rig Nelson One. Sibbald played a Driller in this instalment, overseen by later Doctor Who director Michael Hayes and featuring *The Five Doctors*' First Doctor stand-in Richard Hurndall as regular Charles Wayman.

The Doctor arrives, commenting upon the sight of the Brigadier wearing a traditional Clan Stewart kilt ...


'Stewart' is not only the clan of the Brigadier, it's that of the story's Scots-born writer, Robert Banks Stewart, too! Clan Stewart can be traced back to the twelfth century, when Walter Fitzalan (1105-60) was appointed High Steward of Scotland by David I. The office of Steward/'Stewart' passed down the family line to Walter, the sixth Steward, who married Marjory, daughter of Robert the Bruce – enabling their son to be crowned Robert II, first of the 'Stuart' kings.

THE FACT OF FICTION


Before leaving, Forgill warns Huckle that his 'ghillie', the Caber, will shoot anyone found trespassing on his land, which adjoins the Hibernian Oil shore base. Although disapproving of the oil connection, the Doctor agrees to help the Brigadier discover who is responsible for the deaths of the riggers. Meanwhile, Munro is washed up on a nearby beach ...

 The shoreline sequences were the first scenes filmed, on 17 March 1975 at Climping Beach, between Littlehampton and Bognor Regis.


At Hibernian's base, Harry studies reports detailing the crush injuries suffered by some of the dead riggers. Back at the Inn, Sarah meets with landlord Angus MacRanald (Angus Lennie) – the seventh son of a seventh son, and supposedly blessed with 'second sight'. Angus tells her that evil spirits haunt Tullock Moor, relating local legends to support his claims.

 Contrary to Angus' assertion, 'MacRanald' is a 'sept' (branch) of the (Mac-) Donald clan, not a clan name in itself.


En route to the local mortuary, Harry spies Munro staggering up from the beach, and goes to help him – but Munro is unable to finish telling Harry something about the attack upon the Prince Charlie rig: he is shot dead by the Caber (Robert Russell), who fires next on Harry ...

 In the earliest versions of the story, Harry was here to have been attacked by a Zygon in the countryside (most likely one which has taken the Caber's form). It "begins to crush him", but he is saved by the arrival of Benton and three UNIT soldiers in a Land Rover – whose gunfire forces the Zygon back into the sea, enabling them to rescue the stricken Harry.

At the Inn, the Doctor is working on a device to detect localised radio jamming when Sarah receives a telephone call from the Brigadier, telling them that Harry has been shot.

 As the Doctor rightly points out, Angus is playing *Flowers of the Forest* on the bagpipes in this Fox Inn scene. Often played at Services funerals, *Flowers of the Forest* is said to commemorate those who died at the Battle of Flodden on 9 September 1513 – when James IV of Scotland was killed fighting the English along with 10,000 of his men.

At Hibernian Oil, Huckle's contact with Ben Nevis rig's Radio Operator (Bruce Wightman) cuts out abruptly. Looked over by Sister Lamont (Lillias Walker), Harry, whose temple was grazed by the Caber's bullet, is under sedation in the base's sickbay – but the Doctor's efforts to communicate with Harry are cut short when the Brigadier arrives to inform him that all contact with Ben Nevis has been lost.

 The frosty Sister Lamont originally went by the name of 'Sister White'.

Sarah stays with Harry while the Doctor goes to study wreckage from the Prince Charlie. Back at the Inn, the Doctor shows the Brigadier and Huckle a plaster cast he has taken of indentations in the debris – teethmarks made by 'a monster of frightening size and power'. Unbeknown to the Doctor, alien eyes are watching the bar of the Fox Inn from afar ...



The Doctor's theory that the rigs were 'chewed up by a monster of frightening size' is met with scepticism from the Brigadier (Nicholas Courtney), Benton (John Levene) and Huckle (Tony Sibbald), despite his plaster-cast molar!



Sarah Jane (Elisabeth Sladen) examines a model of the Prince Charlie rig while the Doctor broods.

SEE ALSO...

HOME ENTERTAINMENT

Doctor Who: Terror of the Zygons
[compilation format]
BBC Video, VHS, 1988,
catalogue no BBCV 4186.
Doctor Who: Terror of the Zygons
[episodic format]
BBC Video, VHS, 1999,
catalogue no BBCV 6774.

NOVELISATION

Doctor Who and the Loch Ness Monster (Terrance Dicks)
Allan Wingate hardback 1976.
Target Books paperback 1976,
1978, 1983, 1993 [retitled *Doctor Who: Terror of the Zygons*].
Pinnacle Books paperback 1979.

AUDIO


Doctor Who and the Loch Ness Monster
RNIB talking book, circa 1981.
Doctor Who: Terror of the Zygons
BBC Music soundtrack CD (also including *The Seeds of Doom*) 2000.




Harry starts to come round, but when Sarah goes to ring the Doctor, leaving Harry alone with the Sister, something horrific advances on him. Sarah's phone call is cut short when she turns to see a terrifying alien being reaching out to grab her ...


PART TWO (tx 6 September 1975)

Later, Sister Lamont tells the Doctor and RSM Benton (John Levene) that both Harry and Sarah have vanished from the sickbay. Benton organises a search. The Doctor finds Sarah shut inside a divers' decompression chamber – but the alien being traps them inside, and begins to pump the oxygen out.


 Cut from the finished episode was a short scene in which the sickbay Zygon, having shut the Doctor in the decompression chamber, reports back to Broton via a transmitter: "The trap has sprung. The Doctor and the female will soon die!!!"

Harry has been taken inside the aliens' underwater spacecraft, where he meets their Commander – Broton, whose crew of Zygons have been awaiting rescue since their damaged craft landed in the Loch centuries ago. Having learned that their homeworld has been destroyed, the Zygons plan to change Earth's destiny with the help of an armoured cyborg called the Skarasen, which they brought to Earth as an embryo and on whose lactic acid they feed.

 Inspired by this throwaway line about the Zygons suckling Skarasen milk, costume designer James Acheson based his visualisation of the creatures on human foetuses: "I remember looking at a lot of half-formed embryos in amniotic sacs." Sculptor John Friedlander developed the final headpiece from this idea. Lights were supposed to be set inside the head and torso sections, giving the creatures a glowing, translucent quality, but it proved impractical to power them.

 The Oxford English Dictionary defines 'zygon' as a connecting bar, as links the two sides of the letter 'H'; and specifically refers to an H-shaped fissure in the brain. Stewart has no recall of how he originally envisaged the Zygons – but perhaps he'd intended them to loosely resemble some part of the brain? Certainly, their organic-looking spaceship, riven with nerve endings and capable of convulsions, could be said to resemble a vast cerebellum.


The Doctor hypnotises Sarah, telling her not to breathe. At the Fox Inn, the Brigadier and several of his men fall victim to a nerve gas attack, rendering them unconscious. Soon, Benton releases the Doctor, who explains that he used a spell learned from a Tibetan monk to mesmerise both Sarah and himself. The Skarasen crosses a mist-shrouded Tullock Moor, killing a UNIT soldier en route.

 Despite the 'mist', the first clear glimpse of the Skarasen model comes here, described at a planning meeting as "a tanklike creature (mammal)

cybergised but still to look organic". Film of a glove-puppet Skarasen model, showing the head and neck section only, was intercut with shots of the unlucky UNIT squaddie on the Moor (filmed on Ambersham Common on 19 March, along with the whole of the concluding 'Skarasen-chases-Doctor' sequence). Other Skarasen scenes would call for the use of a three-foot-long 'stop-motion' animated model of the entire beast, where the illusion of movement was achieved by painstaking, frame by frame resetting of the model's flexible parts – but the often jerky results would be cut to the bone in editing. Conducting a post-mortem on the visual effects in September, long after work on the serial had been concluded, producer Philip Hinchcliffe wrote to the Head of Serials to say that although the oil rig and spaceship models featured had been excellent, "we were badly let down on the crucial question of the Loch Ness monster itself" – which, he felt, had not been designed with stop-motion animation in mind. Twenty years later, Hinchcliffe would confirm that the production team had discussed building a fully-articulated (ie, 'animatronic') model: "That was ruled out, and the special effects guys came in and, quite rightly, said that the only way to achieve a reasonable result was to use stop-motion animation. The problem was we had set ourselves standards of what we wanted to achieve, and they had a standard of what they could achieve, and the two ways of thinking didn't match."

"Doug [Camfield] storyboarded entire sequences involving the creature, and when the footage came back it looked ridiculous. Hardly any of the material that he needed could be shot, and half of what had been done was thrown out."

Returning to the Inn, the Doctor speculates that someone wanted to put the village to sleep to enable something to pass by unseen. The Zygons watch as Huckle shows the Doctor a semi-organic artefact recently recovered from the rigs' wreckage. In the spacecraft, Harry is shown a number of alcoves holding the Caber, Sister Lamont and the Duke of Forcill; using 'body prints', the Zygons can transform themselves into identical doubles of human beings for a short time. The Doctor realises that the artefact brought by Huckle summons the creature attacking the rigs, and wonders if it might not send out a mating call.

 The 'mating call' echoes Ray Bradbury's short story *The Fog Horn* (1951), in which an ancient, dinosaur-like sea creature ("The head rose a full forty feet above the water on a slender and beautiful neck ... In all, from head to tip of tail, I estimated the monster at 90 or a hundred feet") which has suffered a "million years of isolation at the bottom of the sea" answers the 'cry' of a lighthouse's fog horn – only to destroy the lighthouse, frustrated, when the fog horn is switched off. The story was massively extrapolated to become the film *The Beast From 20,000*

LEXICON



A few of the less common words and phrases found in the *Terror of the Zygons* scripts:

glullie n. a Highland chief's attendant.
organic crystallography n. a power that cannot be underestimated.
remar n. Zygon tonal unit.
syonic beam n. emitted by space/time telegraph.
trilanic activator n. Skarasen signalling device.




A Zygon traps the Doctor and Sarah in an airless chamber




Fathoms (1953) – which concludes with the 'Beast' (a 'rhedosaurus', in fact) – swimming up the Hudson River to attack New York City. The first film to feature modelwork by Ray Harryhausen, *The Beast ...* is usually credited with inspiring the 'prehistoric monster on the rampage' pictures typified by *Godzilla* (1954).

The Doctor and the Brigadier go to study the body of the UNIT trooper killed on the moor, leaving Sarah alone at the Inn ... until an injury-free 'Harry' arrives, shoving Sarah aside in his eagerness to acquire the 'trilanic activator' found by Huckle. Sarah pursues 'Harry' up into the hayloft of a nearby barn, where he attacks her with a pitchfork – only to end up falling to his doom, momentarily regaining Zygon form before vanishing at the point of death. Desperate to regain the trilanic activator, Broton resolves to send the Skarasen after it. At the Inn, the activator begins to emit a signal.

 Trimmed from the top of this latter scene for timing reasons was a shot of the Doctor musing on the composition of the signalling device: "It must be a carbon structure, or vareldemyte in organic suspension – don't you think, Brigadier? I'm sure of it."

The Doctor drives off with the activator, intending to draw the creature away from the village – where a UNIT Corporal (Bernard G High) is attempting to pinpoint the source of the activator's signal: Loch Ness, no more than seven miles way. "The Monster ...?" wonders Sarah.

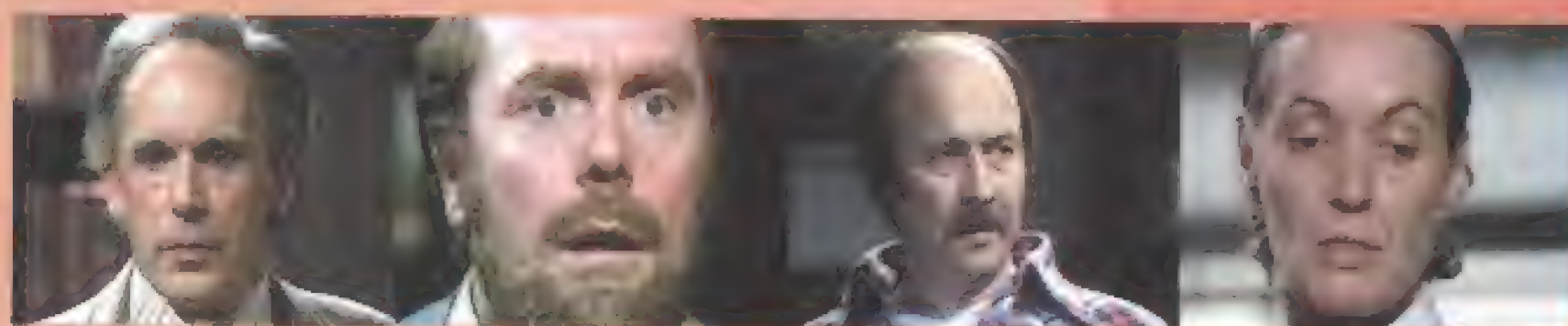
 At last, someone realises! Why such a coy reveal of the identity of the story's centrepiece? The Loch Ness Monster was, after all, the starting-point for the adventure, arrived at after writer Robert Banks Stewart and script editor Robert Holmes had discussed several ideas: "One of those ideas – the one I happened to be particularly fond of – was about the Loch Ness Monster," recalled Stewart. "Being Scottish it was something I was familiar with ... It seemed to me it was an ideal theme for a Doctor Who story, because here was a kind of Earth monster: whether we know it exists or not, it's very much of this Earth, so rather than inventing a monster from space, or wherever, here was something I could use anyway." Commissioned early in April 1974 under the title *Loch Ness* – later becoming *The Secret of Loch Ness* – the story was initially developed as a six-parter, designed to follow *Revenge of the Cybermen* as the last story of Season Twelve – but was truncated to four episodes (losing "a lot of action in the Scottish Highlands ... simply local colour") after it was decided to move the next season of stories back from a January 1976 start to an autumn 1975 opening, putting Doctor Who in direct competition with the commencement of ITV's lavish, Gerry Anderson-produced SF extravaganza *Space: 1999*. The title didn't change until April 1975, midway between the serial's two studio recording sessions, apparently because producer Philip Hinchcliffe "didn't want to



Zygon warlord Broton slips into something a little less comfortable – a duplicate of the Duke of Forcill

WHERE ELSE HAVE I SEEN ...?

The guest cast's appearances in cult television and film: a highly select guide



JOHN WOODNUTT Duke of Forgill
Doctor Who appearances include *Spearhead from Space* (1970) as Hibbert; *Frontier in Space* (1973) as Draconian Emperor; *The Keeper of Traken* (1981) as Consul Seron.
Other TV appearances include *The Avengers: Quick-Quick* (1966) as Captain Noble; *Adam Adamant Lives!*: *Allah Is Not Always With You* (1966) as Sheik; *Out of the Unknown: The Little Black Bag* (1969) as Kelland; *The Adventures of Don Quick: The Benefits of Earth* (1970) as Goolmarg; *The Tomorrow People: The Vanishing Earth* (1973) as The Spidron; *Children of the Stones* (1977) as Link; *Dramarama: Mr Stabs* (1984) as Melchisedek; *The Adventures of Sherlock Holmes: The Red-headed League* (1985) as Mr Merryweather; *Knightmare* (1987-90) as Mogdred/Merlin; *Jeeves and Wooster*: various episodes (1990-93) as Sir Watkyn Bassett.

ANGUS LENNIE Angus

Doctor Who appearances include *The Ice Warriors* (1967) as Storr. **Other TV appearances** include *Crossroads* as

Shughie McFee; *Monarch of the Glen*: various episodes (2002-3) as Badger. **Film appearances** include *The Great Escape* (1963) as Flying Officer Archibald 'The Mole' Ives; *633 Squadron* (1964) as Flying Officer 'Hoppy' Hopkinson; *One of Our Dinosaurs is Missing* (1975) as Hamish.

TONY SIBBALD Huckle

TV appearances include *Doomwatch: The Plastic Eaters* (1970) as First Captain; *Quatermass* (1979) as Chuck Marshall; *The Nightmare Man* (1981) as Dr Symonds; *Hammer House of Mystery and Suspense: Mark of the Devil* (1984) as Wilson. **Film appearances** include *Cry of the Banshee* (1970) as Villager; *Superman II* (1980) as Presidential Imposter; *A View to a Kill* (1985) as Mine Foreman.

LILLIAS WALKER Sister Lamont

Other TV appearances include *Out of the Unknown: The Last Lonely Man* (1969) as Mary; *Beasts: The Dummy* (1976) as Joan Eastgate.

raise the audience's level of expectation. So we went for a very 1950s B-movie title instead ..."

Twenty-two-and-a-half miles long, one-and-a-half miles wide and 754 feet deep, Loch Ness is the largest body of fresh water in the British Isles – and part of the 'Glen Mor', a 60-mile faultline running from Fort William in the south to Inverness in the north to Fort William in the south. Legends of its mystery deepwater inhabitant are said to commence in 565 AD, when Christian missionary St Columba reportedly "drove away a certain water monster" with the sign of the cross after one of his followers was attacked while swimming the River Ness. The serpent-like 'Nessie' is an altogether more modern fancy, however, dating back to 1933, when improvements made to the road running along the north shore of the loch both brought more visitors to the area and gave them a better view of the water. In May, the *Inverness Courier* reported that Drumnadrochit Hotel manageress Mrs Aldie Mackay had seen something like a whale in the Loch. Two months later, a Mr Spicer claimed to have seen a long-necked "dragon or prehistoric animal", comparable to the model dinosaurs he had viewed in the then-current movie sensation *King Kong*, crossing the south shore road.

Sighting followed sighting: circus owner Bertram Mills offered a £20,000 bounty to anyone who could bring him the creature alive, and *The Daily Mail* sponsored big game-hunter Marmaduke Wetherell's monster-hunting expedition in December (the footprints Wetherell later presented to the British Museum for analysis turned out to have been that of a stuffed hippopotamus – one of Wetherell's own trophies). The most famous of all 'Monster' photographs, a hoax picture apparently showing a long-necked plesiosaur-like creature in the water, was (supposedly) taken by surgeon Kenneth Wilson in April 1934, ahead of a major (and majorly inconclusive) summer expedition led by Captain James Fraser, whose mysterious creature captured on film near Urquhart Castle turned out to be a seal.

In 1957, long after the sensations of the 1930s, local resident Constance Whyte published *More*



The kidnapped Harry takes in his new surroundings.



Tom gives it all he's got, as the Doctor is taken prisoner on the spaceship!



The empty set for UNIT's temporary headquarters – The Fox Inn.

Than a Legend, a book detailing more than 60 sightings of unidentified creatures in the Loch – which inspired a number of serious monster-hunters to investigate the water, including Natural History Museum zoologist Dr Maurice Burton and aeronautical engineer Tim Dinsdale (whose non-fiction work *The Story of the Loch Ness Monster* would be published by Target Books in 1973). Led by David James MP, the Loch Ness Phenomenon Investigation Bureau (LNI) was founded in 1962, co-ordinating ten years' worth of intensive surveillance of the Loch's surface. Six years later, a Birmingham University/LNI investigation recorded a massive sonar contact from the bed of the Loch. But it was Dr Robert Rines' Academy of Applied Science (Boston, Mass) which gained all the headlines throughout the early 1970s, producing an underwater picture apparently detailing a diamond-shaped flipper in August 1972 and unveiling an image of a gargoyle-like head (later revealed to be a tree stump) in the Grand Committee Room of the Houses of Parliament in December 1975. This latter gained a huge amount of media attention: naturalist Sir Peter Scott, a director of the LNI, gave the creature the scientific name *Nessiteras rhombopteryx* (either Greek for 'The wonder of Ness with the diamond-shaped fin', or an anagram of 'Monster hoax by Sir Peter S', depending on your preference).


Doctor Who's Loch Ness adventure was broadcast just a few months too early to capitalise on the ensuing (second) wave of Monster mania: by 1977, Hammer Films (in association with David Frost, of all people), would be attempting to scrape together development cash for a £7 million blockbuster titled simply *Nessie*. The Monster was no stranger to the big screen, however: an iguana had stood in for Nessie in her first-ever moving picture, *The Secret of the Loch* (1934), a British-made comedy in which cub reporter Jimmy Andrews (Frederick Peisley) attempts to verify the crackpot claims of Professor Heggie (Seymour Hicks), who tells a London scientific conference that he has seen the Loch Ness Monster. Thirty years later, co-screenwriter Charles Bennett (1899-1995) – now principally remembered for scripting several Alfred Hitchcock thrillers, including *The Thirty-nine Steps* (1935) – would reuse the title for an episode of the US TV series *Voyage to the Bottom of the Sea* (tx 5 April 1965), in which Admiral Nelson of the space-age nuclear submarine *Seaview* attempts to deliver classified documents to a secret

laboratory beneath the waters of Loch Ness ... only to discover the lab staff killed, apparently by the Monster. Other TV series to have drawn upon the myth prior to *Terror of the Zygons* included: Gerry Anderson-produced supersub show *Stingray* (*Loch Ness Monster*, teleplay by Dennis Spooner, tx 1 November 1964); Roger Moore's 'modern-day Robin Hood' series *The Saint* (*The Convenient Monster*, tx 4 November 1966); suburban sorceress sitcom *Bewitched* (*Samantha and the Loch Ness Monster*, tx 29 September 1971); *The Goodies* (*The Loch Ness Monster*, tx 1 October 1971); and *The New Scooby-Doo Movies* (*The Loch Ness Mess*, tx 1972). In the cinema, the Monster had

featured in *What a Whopper!* (1961), a Terry Nation-scripted vehicle for hiccupping pop star Adam Faith; and also *The Private Life of Sherlock Holmes* (1970), in which an experimental submarine 'wears' a Nessie head.


Terror of the Zygons' nearest antecedent, however, was arguably *The Monsters* (tx 8-29 November 1962), an obscure four-part BBC TV SF serial supposedly conceived by writers Evelyn Frazer and Vincent Tilsley after watching a *Panorama* documentary which pondered the existence or otherwise of the Loch Ness Monster. Set in and around the fictional Lake Kingswater, which is reputed to be inhabited by a Nessie-like serpent or serpents, *The Monsters* saw zoology professor John Brent (William Greene) uncover the dubious submarine activities of weird scientist Professor Cato (Robert Harris) ... as well as a horde of prehistoric creatures. *The Monsters* was directed by Mervyn Pinfield, soon to be appointed to the associate producer's chair on the in-development *Doctor Who*, and featured visual effects work by Bernard Wilkie, who would share the responsibility for bringing the Skarasen to the screen.


The Doctor's Land Rover stalls on Tullock Moor, and he is forced to flee from the approaching creature on foot – the device having attached itself, limpet-like, to his hand. Taking a tumble, he looks up to see the creature bearing down on him, its jaws opened wide ...

 Robert Banks Stewart had originally envisaged a substantially different cliffhanger, with the Doctor tracing the source of the signal – and rowing out into the middle of Loch Ness to check his findings, where his boat would have been attacked by the Skarasen. The sequence was discussed at a production meeting called by Camfield late in January 1975 – when, despite the fact that visual effects designer John Horton and his department head Bernard Wilkie both considered the Loch Ness sequence to be achievable, it was decided to shift the material to the moor.

PART THREE (tx 13 September 1975)

Harry bursts into the spaceship control room and makes a frantic effort to sabotage the Zygons' operations, causing the Skarasen to crush the signalling device beneath its own claw. The monster moves away from the Doctor – but the Zygons believe it to have been successful in its mission.

 In the resolution to Stewart's planned cliffhanger, the Doctor would have been pitched headlong into the Loch as UNIT soldiers on the shore opened fire on the beast. The Brigadier and Sarah would then have picked up the semi-conscious Doctor in a motorboat.

 For no readily apparent reason, the Zygons no longer refer to their Skarasen-signalling device as a 'trilanic activator' – it's now a 'target reciprocator'.

Benton sweeps the Inn for Zygon devices, but narrowly misses their transmitter – which is concealed in the eye of a stag's head mounted on the wall. Broton orders the monitor link removed. On the Moor, the Doctor flags



Rehearsing on the castle set with a 'tache-less Nick Courtney and a fetching blue tie for Tom Baker.



Action! Cameras move into position, actors take their places and Zygons sweller under the hot studio lights ...




Zygons marked the Brig's last appearance for many years ...

'A large number of monster-hunters have gone looking for Nessie...'




Kenneth Wilson's 'hoax' photo.


down Sarah and the Brigadier. Their next move, he announces, will be to visit Forgill Castle, close to the source of the Skarasen signal ...

 The establishing photocaption of Forgill Castle actually shows Dunvegan Castle, on the Isle of Skye.

At the Castle, the Duke of Forgill regards the Brigadier's request to set off depth charges in the Loch as "militaristic nonsense", but the Doctor attempts to persuade him that the Monster uses an underground river connecting Loch Ness to 'The Devil's Punchbowl', a smaller loch near Tullock which it uses as a 'back door' to the open sea.

 Geographical features known as The Devil's Punchbowl can be found on the Isle of Arran; in Hindhead, Surrey (just over the county boundary from the *Terror of the Zygons*' West Sussex locations); on Yorkshire's Saltergate Moor; and in Killarney, Ireland. It was also the name given to a 16th century Scottish reel.

A Zygon wearing the body of Sister Lamont takes the bug from the Inn, throttling Angus – whose dying screams summon Benton's men. Chased into woodland and winged by UNIT gunfire, the wounded Zygon manages to steal a jeep and escape the scene.

 The pursuit of 'Sister Lamont' (or rather, the Zygon 'Olra') was filmed on 21 March 1975 at Furnace Pond, on the Leonardslee Estate in Crabtree, West Sussex – the same location being used for the episode's closing Loch-side scene.


The Doctor and the Brigadier return to the Inn, leaving Sarah to research 'MacRanald Bay' and The Devil's Punchbowl in Forgill's vast library of Monster lore – but when they learn that the bug was in the stag's head given to Angus by the Duke, they realise that Sarah is in danger.



Sarah, meanwhile, has accidentally activated a secret doorway in Forgill's library, and follows a darkened passage into the heart of the Zygon ship – where she soon encounters the real Harry, whom she releases from captivity. She has been trailed by Forgill (actually Broton) and the (illusory) Caber, who help lead the wounded 'Sister' inside – but both Sarah and Harry successfully find their way back to the library, there to meet with the Brigadier and the Doctor. Entering the passage, the Doctor is made a prisoner of the Zygons.

Outside, the Brigadier duly sets off his depth charges, exploding the first few early in an effort to bring the spacecraft to the surface. But the Zygon ship rises out of the Loch of its own accord – and flies away from the scene, heading South ...

PART FOUR (tx 20 September 1975)

To prevent UNIT tracking their course, the Zygons activate a radar jamming device.

 Cut from the top of the finished programme was a short Zygon Control Deck scene in which the Doctor baits Broton, saying that he'll never get "this old banger" out of Earth's gravity: "Unnecessary speech is forbidden on the control deck," Broton snaps. "Why? Your conversation can't be that dull!" says the Doctor, provoking Broton to lunge at him and sting him until he slumps to the floor.

  With the removal of this scene, the Zygons' sting is never made explicit, although Dicks' novelisation has the creatures delivering both fatal and non-fatal stings willy-nilly: Sarah experiences "a force like a massive electric shock" when attacked by Olra in the sickbay, for example; and although Angus is throttled to death on screen, here his heart is "stopped by the massive blast of the Zygon sting".



The Doctor refuses to let Zygons be Zygons as he confronts Broton in Stanbridge House cellar!

Sarah and Harry search the Castle, looking for clues to the Zygons' destination – but all they find are proofs of the Duke's credentials as Chieftain of the Antlers Association, Trustee of the Golden Haggis Lucky Dip and President of the Scottish Energy Commission. The Zygon spacecraft lands, its power being cut by half to reduce the possibility of detection.

As UNIT abandons its Scottish operations, an underwater object is detected travelling south at speed: the Skarasen. Shut in a cell, the Doctor learns the full scale of Broton's ambitions: he means to restructure the planet to better suit the massed fleets of Zygon refugees now on their way to Earth – melting the ice caps and raising the temperature.

? Presumably these Zygon immigrants are still scheduled to land on Earth a few centuries hence, regardless of the fate of Broton and his crew? Terrance Dicks' novelisation makes an effort to plug this hole, Broton indicating that: "Once this planet is ours, I shall summon [the refugee fleet] here to their new home."



UNIT comes under siege from the Zygons in comic strip Skarasen 345



'Hinchcliffe felt badly let down by the Skarasen model provided for this story'



A late 1970s Zygon jigsaw

At UNIT HQ, the Brigadier receives a phone call from the Prime Minister.

? Part Four's camera script had the Brigadier answering "Yes, sir" to the PM. However, on the night this scene was recorded (Wednesday 23 April 1975) Nicholas Courtney ad-libbed the Brigadier's "Absolutely understood, Madam" – a female Prime Minister having become a serious possibility just a few weeks earlier, when Mrs Margaret Thatcher assumed the leadership of the Conservative Party on 11 February 1975. Courtney apparently intended this to be a reference to Labour's Shirley Williams, then Secretary of State for Prices and Consumer Protection under Prime Minister Harold Wilson – but Thatcher would surely have made a far more likely candidate in the eyes of many viewers. Is this further evidence to support the thesis that the UNIT stories take place a few years on from the date of transmission?

The Doctor connects two parts of the spacecraft's mechanism, causing the power of organic crystallography to flow through his body and sending a signal from the diastellic circuit – one which is immediately picked up at UNIT HQ, enabling Benton to locate the spaceship in a disused quarry outside Brentford. The Doctor collapses, apparently dead. Broton exits the spacecraft in the guise of Forgill – his mission, to plant the signalling device at a particular target site.

? Quarry scenes were filmed at the Hall Aggregates Quarry, Storrington, near Littlehampton, on 18 March 1975. The shot of 'the Duke' exiting the spacecraft in long shot is a particularly well-executed example of a false perspective, with John Horton's spacecraft model actually being positioned in the extreme foreground and actor John Woodnutt jumping down from a ridge in the far distance.

Meanwhile, the Doctor has come round, releasing the real Forgill, Sister Lamont and the Caber. Stimulating a fire sensor with his sonic screwdriver, the Doctor succeeds in panicking the Zygons, enabling the four of them to seal themselves in the control deck – where he activates a self-destruct mechanism. With just 60 seconds' delay, the Doctor and the humans flee the vessel as UNIT vehicles roll up in the quarry. The spacecraft explodes. Broton is still at large, but the Brigadier helps identify his most likely target: the Thames-side Stanbridge House, where the Prime Minister is due to attend the First International Energy Conference, to which Forgill is invited in his capacity as President of the SEC.

? Early drafts gave the name of the conference venue as 'Stansgate House' (actually the name of left-wing politician Tony Benn's family home at Steeple, near Maldon, Essex; famously, Benn had renounced the hereditary title of 'Viscount Stansgate' in order to stand for Parliament in 1963). The exterior featured was that of Millbank Tower, London SW1 – later to become infamous as the operational base of New Labour's spin machine throughout the 1997 General Election campaign.

With the Conference already underway, and the Skarasen headed up the Thames, UNIT descends on Stanbridge House. Investigating the cellar, the Doctor and Sarah encounter Broton, now reverted to his Zygon form. The Brigadier rescues



There's something mysterious hidden under the Loch ... ken ye believe it – an alien spaceship!



The Doctor frees the captive humans before setting the Zygon ship to self-destruct. Quick! Run!

the Doctor, shooting Broton dead – but the Zygon has planted the signalling device on the Doctor. Londoners react with alarm as the Skarasen rises from the Thames ...

As suggested earlier, this sequence is highly evocative of the final act of *The Beast From 20,000 Fathoms* and its successors. Minus the extras, of course – here, Londoners' panic is conveyed through sound effects alone.

Running to a roof terrace, the Doctor hurls the device into the River, where it is swallowed by the Skarasen. Satisfied, the Monster disappears beneath the water, heading back towards Loch Ness.

With the survival of the Skarasen, Loch Ness is now a crowded place, in *Doctor Who* lore at least: in *The Dalek Book* (1964), a Dalek submarine is mistaken for the Monster; in the broadly non-fictional *Doctor Who Discovers Strange and Mysterious Creatures* (1977), the Fourth Doctor encounters a Loch Ness Monster (but definitely not the Skarasen) as part of a whistle-stop cryptozoological tour which takes in unicorns, centaurs and a duck-billed platypus, too; and in the televised Sixth Doctor story *Timelash* (1985), it is strongly suggested that be-flipped mad scientist the Borad will end up being identified as the Monster after he is dumped somewhere near Inverness in the twelfth century AD. (The 1999 BBC Books novel *Doctor Who: The Taking of Planet 5* stretches to encompass a supposedly humorous scene in which the Borad meets the Loch Ness Monster.)

But what of the Skarasen's masters? It is thought that a Zygon would have been one of three 'Space Monsters' held aboard a prison planet in scenes scheduled for the



abandoned TV story *Shada* (1986) – but, a 'flashback' clip in *Logopolis* Part Four (1981) excepted, Zygon reappearances have been few and far between. A solitary Zygon featured in the 1981 comic strip *Skywatch-7*, a *Thing From Another World*-like tale set in and around the UNIT Arctic Base Camp of the same name. First published in two parts, in *DWM* 58 and the subsequent *Doctor Who: A Marvel Winter Special*, it was written by 'Max Stockbridge' (Alan McKenzie) and illustrated by Mick Austin. Independent audio producers BBV released three very different hour-long dramas under the banner *Zygons* in the late 1990s/early 2000s: *Homeland*, an action thriller set on contemporary Earth; *Absolution*, a high concept SF piece set on the planet Ganta 4; and finally *The Barnacle*



The Doctor watches the Skarasen swim back to its 'home' in Loch Ness

Baby, about a Zygon lost in Victorian London. The same setting was used in *Doctor Who: The Bodiesnatchers*, a BBC Books novel by Mark Morris published in August 1997, and arguably the most substantial addition to Zygon legend thus far. Here, the Eighth Doctor and companion Sam Jones join forces with pathologist Litefoot (from *The Talons of Weng-Chiang*, 1977) in a bid to foil the schemes of the Zygon warlord Balaak, who is busy breeding an army of Skarasen to wipe out humankind. Helped by benevolent scientist Tuval, the Doctor lures the rampaging Skarasen inside his TARDIS before 1894 London is overrun. A BBV Video production, *Zygon*, written by Lance Parkin and Jonathan Blum was recorded in 2002 but has yet to be released.

The Doctor, Sarah, Harry, the Brigadier and the Duke return to Scotland to collect the Doctor's TARDIS. The Brigadier and Harry refuse the Doctor's offer of a TARDIS trip back to London, but Sarah is persuaded. The TARDIS dematerialises, leaving the Duke to berate the Brigadier for not collecting the Doctor and Sarah's unused Inter-City return tickets: "You should have taken them and got a refund ... I thought you were a Scotsman!" **DWM**

BROADCAST & OTHER MEDIA

Tom Baker was still a somewhat controversial *Doctor Who* when the series returned to BBC1 on Wednesday 20 August 1975 with a "70-minute lash-up" of *The Ark in Space*. "Whatever his younger viewers may think of him," remarked James Scott ominously in *The Stage and Television Today*, "Tom Baker seems to me to be the most engaging and amusing manifestation of the Doc to date."

The first part of the Doctor's newest adventure began just ten days later, prompting the *Daily Telegraph's* Sean Day-Lewis to report: "My children have come to like the Tom Baker version of *Doctor Who*, considering him quite as clever as his predecessors and much funnier and he further enhanced his reputation this time by appearing in the insignia of a Bay City Rollers' supporter." Oddly, *Sunday Times* preview columnist Elkan Allan had omitted to note that *The Terror of the Zygons* [sic] was a *Doctor Who* adventure at all when he elected to spoil its major plot revelation two weeks

early, on Sunday 24 August: "now we know why Peter Barkworth is having such a hard time in the new Tuesday serial, *Oil Strike North*; a monster living in Loch Ness is gobbling his rigs up."

BBC-endorsed BARB ratings gave Part One a respectable 8.4 million viewers, with the ITV networks' JICTAR figures ranking it the ninth most-watched programme of the week in the London area, with a 27% audience share. But *Doctor Who* failed to make any of the other regional Top Tens in the week ending 31 August; nor did it make the national Top Twenty, headed by *The Dick Emery Show*. In most regions, Part Two (BARB rating 6.1 million) went up against the spangly Gerry Anderson-produced Euro-stodge of *Space: 1999* for the first time, but neither could make an impression on JICTAR's survey. Part Three, however, with its BARB rating of 8.2 million, was the third most popular programme in North-East Scotland for the week ending 14 September, with a 33% audience share. (Perhaps they all tuned in for

Nessie.) Meanwhile, *Space: 1999* scraped into the Top Tens for the South-West and Central Scotland alone, but the *Sunday Times* was far from impressed: "the bangs as the moon blows up certainly look expensive and spectacular. But the script is banal: I counted only one joke in the first episode and one in the second; and the acting is weightless." The two series would continue to battle it out through the autumn of 1975 ...





THE WALL OF LIES

Transmitted 14 MARCH 1964

As the fourth episode of *Marco Polo* was directed by John Crockett, Waris Hussein did not order a set of telesnaps from photographer John Cura. No telesnaps are known to survive from *The Wall of Lies*, so we present a summary of the plot as an introduction to the fifth episode, *Rider from Shang-Tu* ...

Ian and a furious Marco follow Barbara, the Doctor, Susan and Ping-Cho to the Cave of Five Hundred Eyes. Ian discovers the spy holes in the rock face, behind which lies the captive Barbara.

Back at the way station, Barbara tells Marco that she only went to the Cave of Five Hundred Eyes because she was following Tegana. Marco sides with Tegana, however, and tells Ping-Cho that she is no longer allowed to share a room with Susan. The eavesdropping Tegana smiles with satisfaction.

"My caravan seethes with suspicion and discontent as we journey south-west," writes Marco in his journal. "The route takes us to the ancient cities of Su-Chow and Kan-Chow, where the Great Wall of Cathay begins. Following the wall, we travel south to Lan-Chow, which lies on the banks of the Yellow River. Here, our route swings north, and with the river always in sight, we journey towards Shang-Tu."

Three days later, Marco and his companions arrive at the small town of Sinju, which nestles against the Great Wall. At the Sinju way station, Ping-Cho tries to convince Marco that Tegana was lying when he claimed he had never been to the Cave of Five Hundred Eyes before he followed Barbara, but Marco dismisses her.

At a tea room elsewhere in Sinju, Tegana tells Acomat: "The day after tomorrow, the caravan sets out to cross the bamboo forest. On the second night, I shall silence the guard, and then when all is well, I shall signal you with a burning torch, and then you will move in and slaughter them all." He instructs Acomat to send the Doctor's caravan on to Noghai while he continues to Shang-Tu with terrible stories of bandit attacks.

"The old magician?" asks Acomat. "How can you kill him?"

"With a stake through the heart," replies Tegana.

That night, the Doctor sneaks into the TARDIS while Barbara keeps watch. Tegana arrives, inspecting the exterior of the box with suspicion. "The old magician is in his caravan," Tegana tells Marco. "He's got another key. I saw him go inside."

The Doctor emerges from the TARDIS and hurriedly locks the door before Marco grabs the key from his hand. "Put that key in the lock, Polo, and you will destroy the Ship," warns the Doctor. "Then where will your precious Khan be, hmmm? You need more than a key to enter my Ship. You need knowledge. Knowledge you will never possess."

Guards surround the Doctor and his friends, and Marco reminds the Doctor that he now possesses the TARDIS on behalf of Kublai Khan. "You poor, pathetic, stupid savage," says the Doctor.

When Marco and his prisoners arrive at the bamboo forest, the Doctor and his companions are obliged to remain in a separate tent. The damaged TARDIS circuit has now been repaired, but Marco holds both the keys. Ian and the Doctor hatch a plan to take Marco hostage. "I think by the time I've finished with that gentleman, he'll only be too glad to let us go," the Doctor tells Susan, chuckling.

Ian tears through the tent fabric and steps out. He cautiously approaches the guard, but the man slumps to the ground ...

"YES, I KNOW I'M IMPOSSIBLE! I'M THE DOCTOR..."

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RIDER FROM SHANG-TU

Written by **JOHN LUCAROTTI**

Directed by **WARIS HUSSEIN**

Transmitted **21 MARCH 1964**

DOCTOR
WHO



Marco rushes outside, and Tegana hastily drops his torch back onto the fire. Marco sends Barbara and Susan into the tent, and Tegana tells Marco that the bearers have taken their positions around the camp. He hands swords to Ian and the Doctor, but the Doctor has a better idea.

RIDER FROM SHANG-TU

The bamboo forest is silent, except for the sound of grasshoppers and other distant wildlife.



"Use TARDIS," he suggests. "Get out of here – anywhere where it's safe." Tegana dismisses the Doctor's suggestion as "magician's tricks" before blaming the Doctor and Ian for the death of the guard. "I warn you Marco, if you go in their caravan, they will surely destroy you."



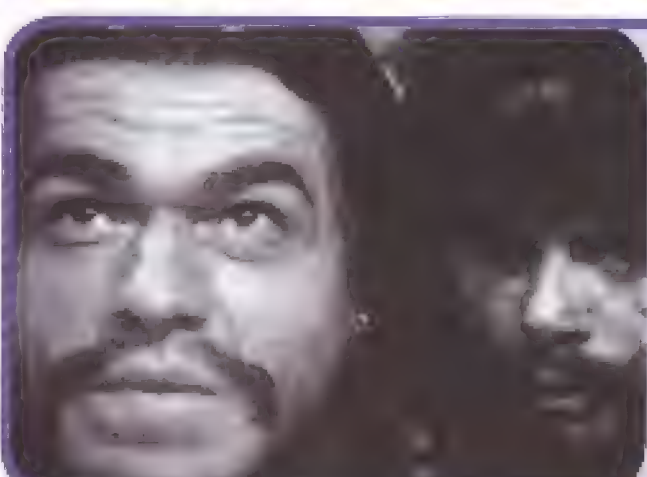
A section of bamboo cane is parted to reveal Acomat and his Mongol warrior accomplice. "The caravan is surrounded," says the Mongol. "Each one has been told that Lord Tegana will wave a burning torch." "Then we will watch for it," says Acomat.



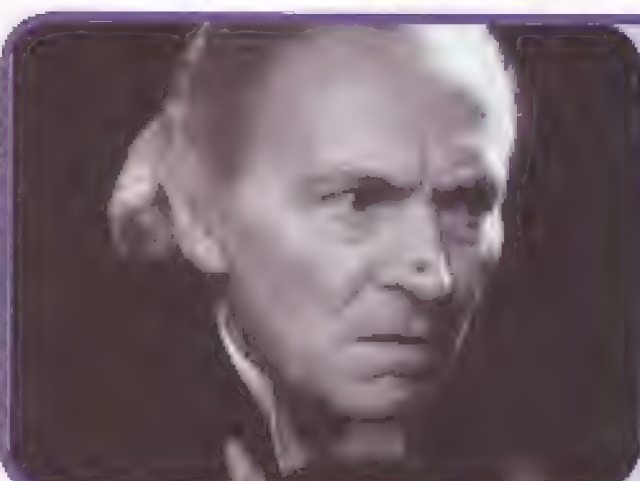
Ian suggests using the abundant bamboo to outwit the bandits. "If we throw it on the fire, it will expand and blow up. It's a terrifying noise." "Let us hope time is our ally," says Marco.



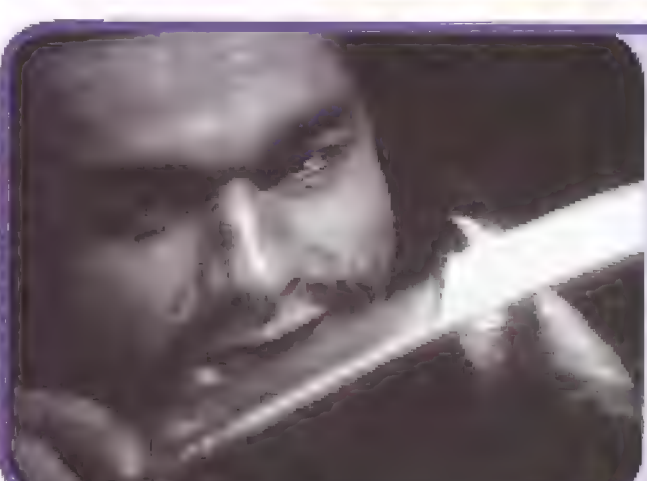
Ian examines the body of the dead guard. He has been stabbed through the chest. Ian returns to the tent where he and the others are being kept prisoner.



"What keeps him then?" asks the frustrated Acomat. "The moon will soon rise to deny us darkness."



"Grandfather, what are we going to do?" asks Susan when she hears Ian's disturbing news. "Well, continue with our plan," he replies, "get the keys, and get out of here as soon as possible."



"Tell the others that unless he signals before the moon's first light, we attack then," Acomat tells his accomplice. "But not with stealth, as Lord Tegana wished. We'll make sport of it."



"Tegana!" exclaims Susan, looking out of the tent. Unaware he is being observed, Tegana is preparing to light the fire that will give the signal to Acomat and his men to attack.



Ian and Marco gather bamboo and wait for a sign of the bandits. Ian confesses that he had been trying to escape before he woke Marco. "What were you going to do to me?" asks Marco. "Take the key from you," admits Ian, "and use you as a hostage until we were safely at the TARDIS."



Ian immediately goes to Marco's tent to warn him. "Marco, Marco," says Ian, waking him. "The guard's dead. I think we're in for a bandit attack."



"There are no bandits," sneers Tegana. "This was all a ruse!" A rustle in the forest sends a squawking bird flapping into the night sky. "A ruse, Tegana?" asks Ian.



"Doctor, wake up!" says Ian. "The bandits!" The Doctor hands a box of matches to Ian, who quickly lights the pile of bamboo.



The following day, the caravan moves beyond the bamboo forest and into the plain. "If the fool had any decency at all, he'd let us go," says the Doctor during a break in the journey. "The circuit's finished, and all we need are those keys."



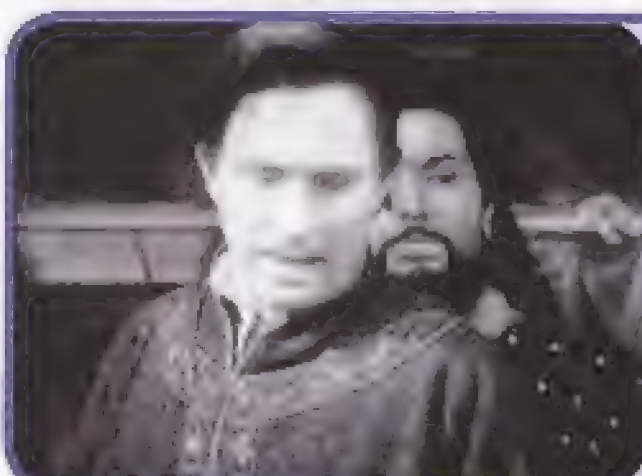
There is a moment of quiet unease as the moon lights up the sky.



Tegana and Marco enter the tent. "Will you promise on your honour not to attempt another escape?" asks Marco. He is greeted by a defiant silence. "What you're really saying, Marco, is that we're no longer Kublai Khan's prisoners – only yours, eh?" says Ian.



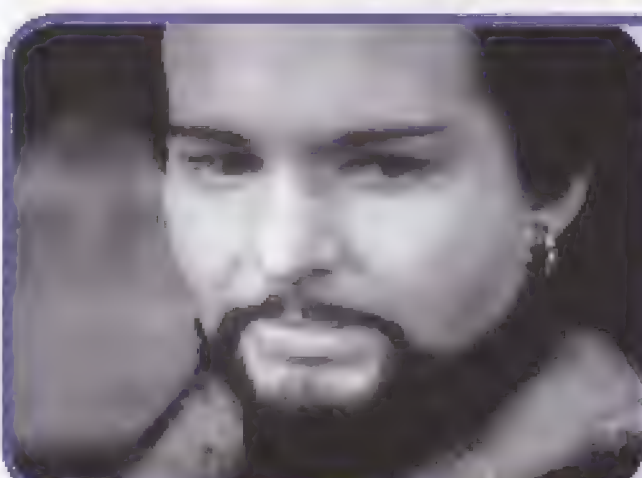
The silence is shattered as the bandits spring from the forest, screaming and brandishing their swords.



"All the freedoms you enjoyed before will be restored," says Marco. "Susan and Ping-Cho can share each other's company, and no guards will watch you by night." He insists, however, on retaining the keys to the TARDIS.



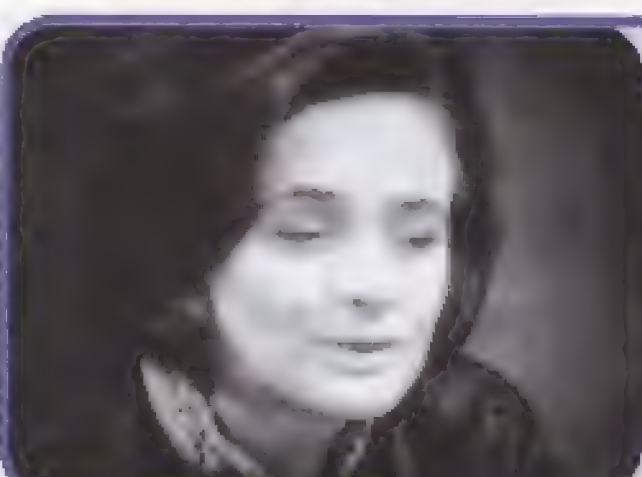
Even the Doctor gingerly waves his sword to defend himself as he waits for the fire to heat the bamboo.



Marco leaves the tent and Tegana turns to the Doctor. "Work your magic on him if you will, but make no move against me." Tegana stares at the Doctor and his friends for a moment before following Marco back to the main tent.



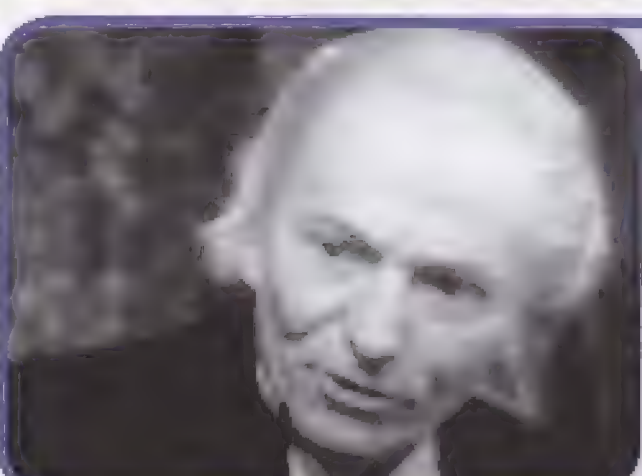
Inside the tent, Barbara and Susan scream as the sound of the fighting gets closer.



"Strange that Tegana should watch the fire," says the Doctor. "The sort of menial job he'd order a guard to do." "How could he?" says Barbara. "The guard was dead."



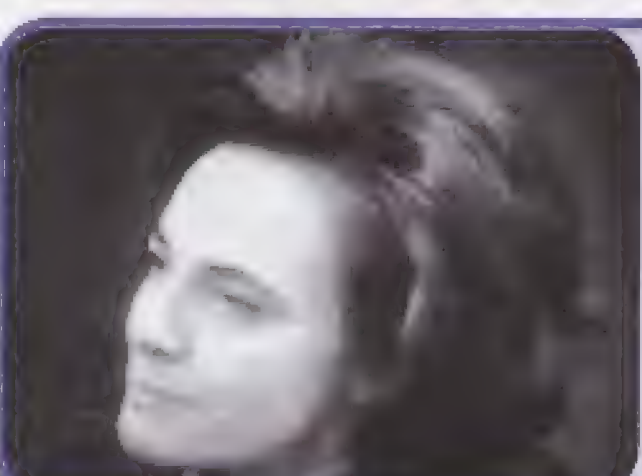
"So," scoffs Acomat when he sees Tegana. "The mighty War Lord is awake!" The furious Tegana drives his sword into Acomat, silencing him forever.



"Tegana wasn't to know that, otherwise he'd have given the alarm," says Ian. "Would he?" asks the Doctor. "You mean he was implicated in the attack?" says Ian. "Of course," replies the Doctor. "The bandit knew him – I'm certain."



The fighting continues to rage until the bamboo ignites. The air is filled with the sound of deafening explosions and the terrified bandits scatter.



"Ian, do you remember that bandit we buried this morning?" says Barbara. "I knew I'd seen him somewhere before. He was in the Cave of Five Hundred Eyes." "Yes," agrees the Doctor. "He had to kill him or be exposed."



"They're running!" exclaims Ian. Marco claims that the bandits thought there were devils in the fire, but the Doctor corrects him: "Their leader was killed," he says. "That's why they broke up and ran." Meanwhile, Acomat's lifeless eyes stare into the sky.



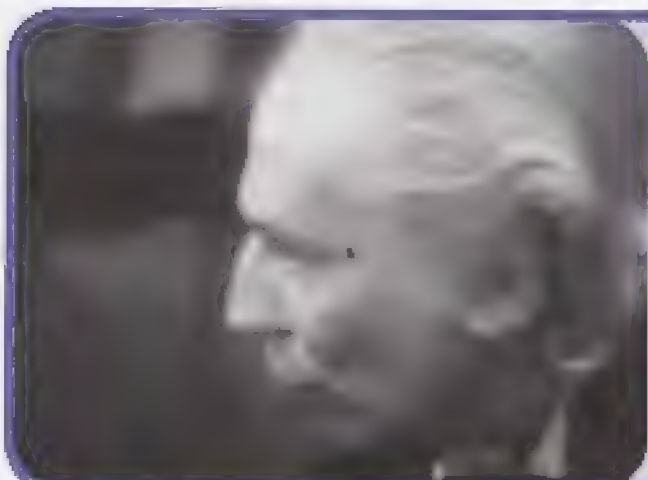
"But what's Tegana's game?" says Ian. "What's he after?" "My Ship," suggests the Doctor. "Oh no," replies Ian. "He's terrified of it. It must be something else. Whatever it is, we're in the way, that's for sure."



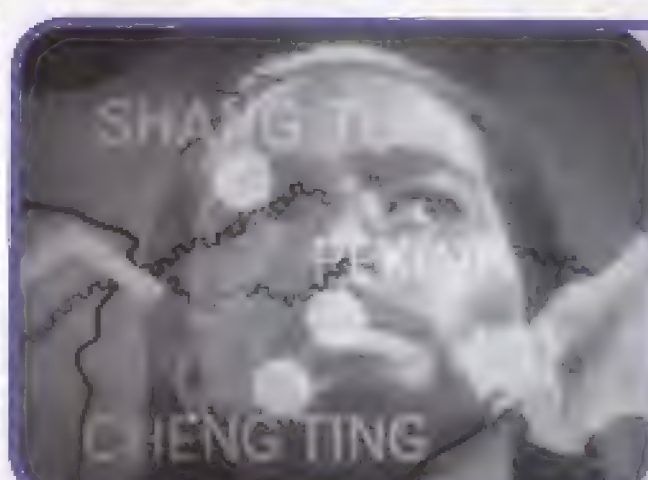
"Marco too?" asks Barbara.
"I don't know," says Ian. "Maybe."



Marco takes the parchment from Ling-Tau and reads the message. "We must leave at once," he says. "Kublai Khan wishes to see me without delay. Six days from here is the city of Cheng-Ting, where we can take horses on to Shang-Tu." Their possessions, plus the TARDIS, will have to follow later.



"Well, shouldn't we warn ..."
begins Barbara.
"No, no, ssh!" interrupts the Doctor.
"We mustn't be impetuous. Choose
the right moment carefully."



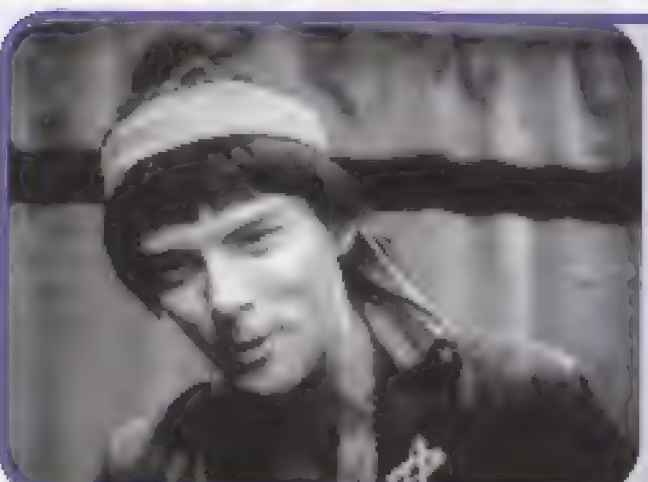
"So within an hour, we were on the move again," writes Marco in his journal, "and on the sixth day of our journey, the spires of Cheng-Ting could be seen on our horizon. By late afternoon, we had arrived at the way station of the White City, as Cheng-Ting is often called."



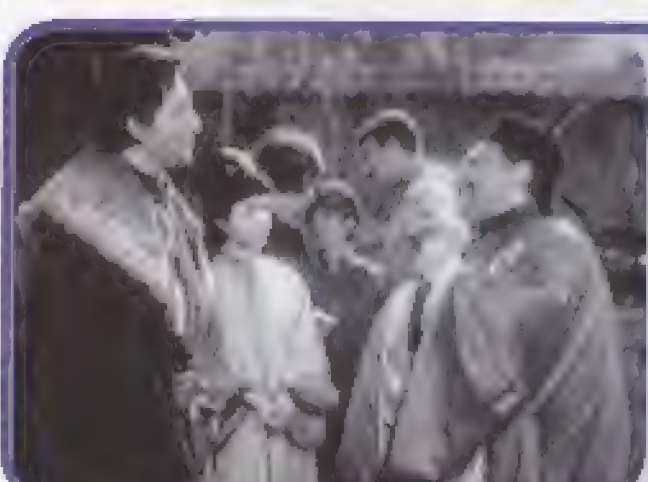
Susan announces the arrival of a courier from Kublai Khan.



Marco and his companions arrive at the courtyard of the Cheng-Ting way station. Marco makes his way inside.



His name is Ling-Tau, and he has travelled from the summer palace at Shang-Tu.



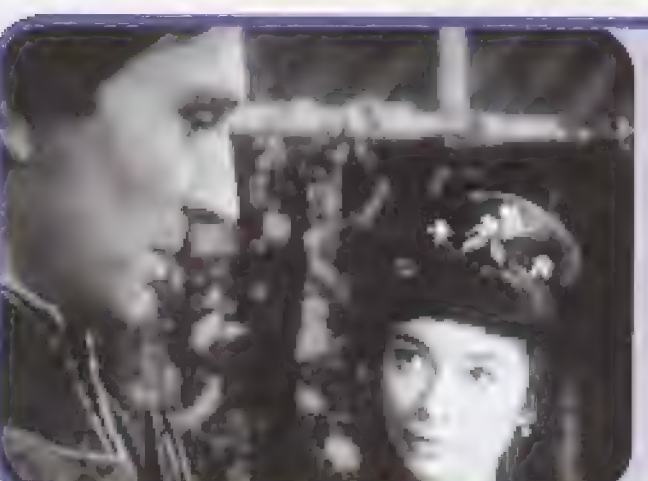
Marco is greeted by Wang-Lo, the obsequious manager of the way station. "And how long will you honour us with your presence, my lord?" he asks.
"We have to ride to Shang-Tu tomorrow," says Marco.
"Oh how sad!" says Wang-Lo.



Ping-Cho enters the main tent to tell Marco that a courier has arrived. Marco hides the TARDIS keys inside his journal.



"I thought you said the TARDIS was to be placed in the courtyard," the Doctor tells Marco.
"I had it moved," says Wang-Lo.
"Where to?" asks the Doctor.
"The stables, my lord," says Wang-Lo. "Well, I could hardly leave it in the hanging garden, now could I?"



"Ping-Cho, do I have your word not to tell anyone where these keys are?" he asks.
"Yes, Messer Marco," she replies.



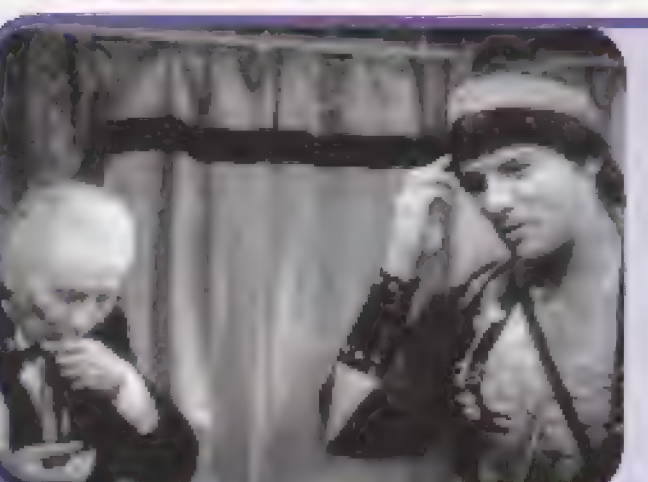
In the courtyard, Susan and Ping-Cho admire the fish that swim in the pond.



Ling-Tau tells Ian he travelled 300 miles in just one day, changing horses every league.



The girls run their fingers through the water. "Look at that one there," says Susan mischievously. "He's just like Wang-Lo, all fat, smooth and silky."



"That's the reason we wear these, my lord," he says, indicating some bells that hang from his waist. "To warn the post-house of our arrival. And when we get there, a fresh horse is saddled and waiting." He adds that his tightly bound headband stops his body from being shaken to pieces on the journey.



"And look at this one here," continues Susan. "He's very solemn. He's just like Marco Polo. And look at this one dashing around all over the place. He's got Ian's energy. Ah, look, that one's all by itself. It's independent, like Barbara."



"There's you Susan," says Ping-Cho, pointing at the water. "A wicked goldfish."
"Now, where are you Ping-Cho?" says Susan. "Oh, look there: that little pretty one down there, with the wedding veil."
Ping-Cho suddenly falls silent.



In the courtyard, Ping-Cho gives the key to Susan.
"But you promised Messer Marco ..." "... not to tell anyone," says Ping-Cho. "I haven't. You don't know where I got it."
"But he'll be terribly angry!"
"But one of us will be on their way home," smiles Ping-Cho.



"Oh, Ping-Cho, I'm sorry," says Susan, remembering that she is on her way to an arranged marriage. "How I miss my home in Samarkand," says Ping-Cho. "And your home Susan? You've never told me about that. Is it so very far away?"
"Yes. It's as far away as a night star."



As the girls embrace, Tegana walks by. "Do you think he saw it?" asks Susan. "No, I don't think so," says Ping-Cho. Later that night, Ian leads the way through the courtyard. The Doctor follows close behind. Spotting a guard, Ian gives a signal for everyone to stop.



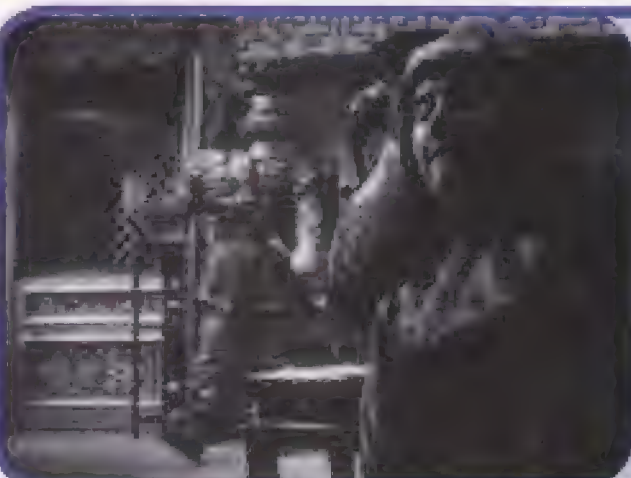
"If Messer Marco gives your caravan to Kublai Khan, you will never see your home again?" asks Ping-Cho. "That's right," says Susan sadly. "I promised not to tell anyone where he put the key," says Ping-Cho. "And I promise you that no-one will ask you," says Susan.



Ian fills a goblet with water and wanders up to the guard, pretending to be drunk. As the guard raises the goblet to his lips, Ian knocks him unconscious. The Doctor hurriedly unlocks the TARDIS and steps inside. Ian and Barbara join him around the console as he sets the instruments.



"A war lord's tomb," says Tegana, gazing at the TARDIS in the stable. He turns to the one-eyed Kuiju: "I want it. Can you arrange to have it taken for me?"
"Are you prepared to pay a good price?" asks Kuiju. "We want gold, not Kublai Khan's paper money."



In the courtyard, Susan and Ping-Cho hug each other and say their goodbyes. Susan is about to head for the TARDIS when Tegana strides towards her.



"100 golden pieces," insists Kuiju. "You shall have it," says Tegana. "One half tonight, the other half when I get the tomb."
"When do I receive it?" asks Kuiju. "Tonight," says Tegana. "The street of the beggars at midnight," says Kuiju, before departing.



It is only when the doors have closed that Ian realises Susan didn't follow them in. "She must have gone to say good-bye to Ping-Cho," says Barbara.
"What on Earth does that child think she's doing?" says the Doctor. "Great Olympus!"



"A war lord's tomb," says Tegana, admiring the TARDIS. "More than that, a Khan's throne for Noghai."



Tegana grabs Susan by the throat. "Grandfather!" she screams, as the war lord tightens his grip ...



Marco is writing in his journal when Ping-Cho arrives. "It is dinner time, Messer Marco," she tells him. He gets up to join her, before noticing he has ink on his fingers. "I will join you there," he says, before leaving to wash his hands.



Left alone with the journal, Ping-Cho opens its cover and carefully retrieves the TARDIS key.



Next episode: Mighty Kublai Khan

Compiled by MARCUS HEARN

What the PAPERS Said...

A ROUND-UP OF DOCTOR WHO'S APPEARANCES IN THE UK PRESS

COMPILED BY HUW TURBERVILL

APRIL

'FAT PAT and the Daleks'? Surely not a sequel to *Dimensions in Time*? No, just an observation from Garry Bushell in *The People* on April 4. "Pat a blonde stunner? I think not. When she was in *Dr Who* she scared the Daleks." • 'By eck, it's Doctor Oo', was the headline in *The Daily Star* on April 6, picking up Christopher Eccleston's BBC *Breakfast* interview, in which he says he will speak with a "broad Salford accent". • Actor Alan Davies confirms he wasn't approached to play the Doctor in *The Times* on April 9, saying: "I'd love to do it, but I'm far too young. I don't look like Jon Pertwee." • Dr Nick Baylis, in *The Times* on April 10, wrote:

"Our mind is a time machine, but like Doctor Who and the Tardis, we must learn to use it wisely."

• *The Sun*, on April 12, said "genius professor Stephen Hawking is in danger of losing his 'Dalek' voice ... A computer chip in the scientist's electronic voicebox is at risk of breaking down due to old age." • The notorious 3am team in *The Mirror* focused on Eccleston's [alleged] love-life on April 20: "Coronation Street's Sasha Behar enjoyed a good old gossip with onscreen fiancé Dev, aka Jimmi Harkishin. But she soon forgot Jimmi when Eccleston started chatting her up. And who can blame her? ... 'They were talking together for ages and seemed very taken with each other. They'd make a stunning couple,' says our insider. Join the queue, love."

• The shortlist to play Rose Tyler has been boiled down to three actresses, according to *The Daily Express* on April 24: "Anna Friel, Keeley Hawkes (sic) and *Casualty*'s Loo Brealey [with] David Jason and Helen Mirren ... having possible roles," while 'a source' said: "The new Daleks hover about eight feet above the floor. I know kids were terrified by the old Daleks, but the latest models will have a new generation of children cowering behind their sofa cushions. This is going to be the best *Doctor Who* series yet."

• The Daleks are in need of a scary overhaul, according to *The Sun* on April 26, who said they had been voted "the least scary screen aliens of all time." Bizarrely, they came second in the same poll. • The words Dr Who, a picture of Eccleston in the masthead and a plug for *DWM* in *The Daily Telegraph* on April 29: can life get any better? The article is illustrated with a main picture of Eccleston, accompanied by headshots of Pertwee and Tom Baker. On the same day, *The Sun* refer to the *DWM* interview with the headline "Daleks: Who's Sorry Now", claiming "the Doctor will be a sad, lonely and introspective figure - who will feel SORRY for the Daleks."

The Daily Mirror leads with *DWM*'s revelation that Eccleston told his agent he did not want to go for the role in 1996. *The Times* also plugs the interview, with *DWM*'s Clayton Hickman saying: "Chris has already built up an incredible passion for the character. I just can't see him as the sort of doctor [sic] who spends his time endlessly dashing down Bacofoil corridors fiddling with some rubber tubing. I think we're in for something rather deeper than that. I think a new generation of kids are going to be bowled over." The paper also says negotiations with Terry Nation's estate have still not been resolved. *The Times* also devotes a third of its leader column to the Doctor's return, just behind pub licensing hours and the conflict in Iraq. Considering Eccleston's observations on how he will tackle the role, as a humanitarian interventionist, it suggests he will be "a sort of Tony Blair with friends." It said, however, he seemed "a little weak on the history of his character" and his dismissal of "spooky escapism" is misguided, as "it is surely the whole point of this programme." The paper welcomed his thoughts on the TARDIS, though, having a sexually aware assistant and his dismissal of a Tom Baker-style scarf. But he "needs to get his

act together" over the Daleks. "Although it is true that a race bent on intergalactic domination despite being incapable of climbing stairs might well require counselling, this is not the Doctor's function. Eccleston should stick with being what Dr Who really is, namely an eccentric Englishman abroad, and not Kofi Annan with gizmos and gadgets. The Doctor is already, after a lengthy absence from television screens, on his ninth life. He is unlikely to acquire a tenth if, no matter how sincere his motives, he exterminates his ratings." • *The Guardian*'s Matthew Norman and Marina Hyde are not Eccleston fans, saying on April 29, "Is there a smuggler and

more irksome actor in Britain?" They also mock his dismissal of "spooky escapism", reminding readers he starred in *Gone in Sixty Seconds*.

• Eccleston should not take his new role too seriously, according to *The Daily Telegraph*'s Sam Leith on April 30. Leith disagrees with the actor that viewers "turn on the television to look into people's souls" and says most people just want to see

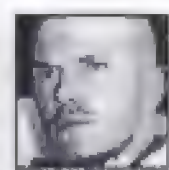
"wobbly Cybermen and Romana in her hotpants, and to hear gibberish about sonic screwdrivers." He also says Daleks are a "football-sized lump of terrifyingly aggressive, fast-moving snot. If Eccleston tries to play his Dr Who as a rival to Ben Whishaw's Hamlet, a beloved institution will be ruined."

MAY

Matthew Norman was Eccleston-bashing again, this time in *The Mirror* on May 1. Mocking the actor's *DWM* quote about the Doctor's "desire to belong", Norman wrote: "Ask any seven-year-old crouching behind the sofa who the Doctor really is and they'll refer you to Shakespeare, Nietzsche and Freud. As for the Daleks ... 'Davros, forget all this, we are the supreme beings of the universe stuff for a moment and tell me about your mother. Did she breastfeed you?'"

• *The Independent*'s John Walsh is also in bitchy mood, saying if Eccleston 'wants to be involved in something that [is not] just spooky escapism' he should ring Mr K Spacey at the Old Vic." • The show comes under fire from the acerbic pen of *The Daily Telegraph*'s Jim White on May 3. He wrote: "That grin Michael Grade has been wearing since it was announced he was to return to the BBC: now we know the explanation. He's looking forward to jousting with an old foe. Not the Downing Street press office. Not even *The Daily Mail*. But some real opponents: the Guardians of Gallifrey, as the militant wing of the Dr Who fan club calls itself."

He goes on to say although the team - including RTD, Gatiss and Eccleston - sounds "promising", it is "just a pity they couldn't be assembled for a worthwhile project." Oh dear - and it's not over ... in *The Guardian* Diary Hyde wades into Eccleston on May 4: "Time now to rejoin ... Eccleston as he [takes] a painful Stanislavskian journey that must precede his donning of the long scarf. You'll recall he has no intention of being involved in anything so vulgar as 'just spooky escapism', and is planning to bring 'a weight and ambiguity' to the timelord's (sic)



Becks to do battle with the timelord

DR WHO
by MICOLA METTYN
ECCLESTON Who is going to have an enemy even worse than the Daleks? In the shape of David Beckham. In the new series, alien intent on conquering the earth use the waxworks at Madame Tussauds to terrify the capital. A lifelike dummy of the 28-year-old England captain will lead a horde of modelled celebs in a raid on Downing Street. These could include Brad Pitt, Julia Roberts, Harrison Ford and even Madonna ... The waxworks, who appear in an episode called *Aliens of London*, are under the control of a deadly extra-terrestrial race known as the Autons. Hmm. Time will tell ...

adventures. 'Daleks and all that,' he says, 'is really just icing.' You're wrong, but continue. 'This great, cold steel instrument of destruction, all that casing, all that armour, is actually to protect this very vulnerable, strange, frightened creature ...' Oh God. Make. It. Stop." • Don't despair, however, there were a few nice things written this month. *The Daily Express*, on May 4, said Eccleston "is turning to some of his predecessors for guidance", quoting his desire to meet with Tom Baker, Peter Davison and Sylvester McCoy. • On a busy day for *Who* news, *The Daily Star* says the Daleks' return has been confirmed - for a cool £250,000. Elsewhere they report - after *DWM*'s exclusive - that JK Rowling has turned down the chance to write an episode. • The Dalek deal is also reported in *The Express*, with the headline, 'Ex-tor-tion-ate!' *The Star* and *Express* follow up the next day with the claim that: "The Beeb plans to show the Doctor on Christmas Day. The first episode will drive terror into the hearts of festive audiences as the new Doctor battles one of his most feared enemies - the Autons." • Keith Aitken, in *The Express* on May 6, says he "can't share ... the hoo-hah over the Beeb shelling out a

quarter of a million to the estate of Terry Nation for the right to revive his brilliant creation, the Daleks. The BBC knows it wouldn't be *Doctor Who* without Daleks." • And at last some real cheer for Eccleston ... *The Observer* - on May 9 - revealed the results of its 'big question' from the week before, asking if Eccleston will make a good Doctor: 79 per cent gave him a thumbs up. • *The Independent* announces Anthony Ainley's death on May 10 and says he will be remembered as the Master, "the extra-terrestrial who 'killed' their television hero."

Meanwhile Norman - again, this time in *The Guardian* on May 13 - reported Tory MP Tim Collins' comments that the Doctor 'is not the pale pink pacifist some believe him to be. Rather the guy who fights evil and who mocks those who think you can strike a deal with it. The Donald Rumsfeld of the cosmos not the Robin Cook.' • Eddie Izzard told *The Independent* on Sunday on May 23 that - days after coming out about being a cross-dresser - he told an audience a joke about Daleks. "If they hadn't laughed about the Daleks, then it was career over."

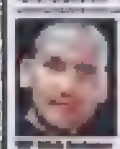
• *The Guardian*'s Media Monkey diary on May 24 says RTD has "turned the satire up to 11" and claims in one episode "the members of the cabinet are

displayed, Body-snatchers-style, as aliens hiding under human exteriors who only reveal their true selves when they lie." • Although nearly all the papers report the casting of Billie Piper as Rose Tyler, *The Daily Express* gives the story full-page treatment on May 25: "She was a shooting star in her teens, now Billie Piper is to travel the galaxy as *Doctor Who*'s new companion." The article is illustrated with pictures of Susan, Leela, Romana II and Mel. • On the same day

The Mirror reports: "In the new series, aliens intent on conquering the earth use the waxworks at Madame Tussauds to terrorise the capital. A lifelike dummy of David Beckham will lead a horde of modelled celebs in a raid on Downing Street. These could include Brad Pitt, Julia Roberts, Harrison Ford and even Madonna ... The waxworks, who appear in an episode called *Aliens of London*, are under the control of a deadly extra-terrestrial race known as the Autons." Hmm. Time will tell ...

Ex-tor-tion-ate!

Creator's family are paid £250,000 for Daleks in new Who



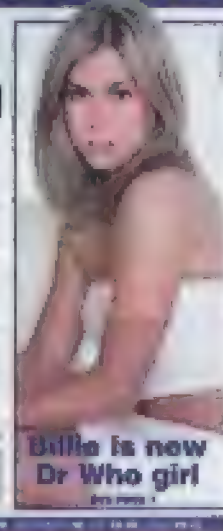
THE DOCTOR'S return to television screens has been greeted with a mix of excitement and scepticism. But one thing is certain: the Daleks are back. And they are not alone. The BBC has paid the estate of Terry Nation, the creator of the Daleks, £250,000 for the right to use the creatures in the new series. This is a huge sum of money, especially for a television show that has been around for over 30 years. The BBC's decision to pay Nation's estate is seen as a sign of respect for his contribution to the show. It also shows that the BBC is willing to invest in the show's future. The Daleks are a key part of the show's identity, and their return is a major event for fans. The BBC's decision to pay Nation's estate is a testament to the show's enduring popularity and the importance of the Daleks to its success.



DAILY EXPRESS

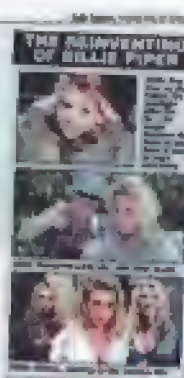
Eat to slim diet
AMAZING CASE OF THE 21-YEAR-OLD NEWBORN BABY

PETROL STRIKE CHAOS
Fuel tax rebels vow 'we'll cripple Britain in 7 days'



Dr Who and the teenage pop star

THE TIME LORD'S ASSISTANTS...





A MASTERFUL LIFE

A TRIBUTE TO ANTHONY AINLEY

BY MARK WYMAN

In this age of instant communication, we can be taken aback when news does not travel fast. So when *The Independent* published a lengthy obituary on 10 May 2004 for Anthony Ainley, announcing his death in Harrow seven days previously, there were perplexed reactions within the *Doctor Who* community. How could such a well-known actor have passed away, without people knowing? Yet it demonstrated how privately Anthony Ainley lived that his death was not made public sooner.

Ainley passed away in the Northwick Park hospital, about three miles from his north-west London home. Below his name, *The Independent* ran the apt heading 'The Master, arch-enemy of *Doctor Who*'. There seems little doubt that playing the villainous Time Lord was Ainley's most memorable role – not merely for *DWM* readers, well versed in the series' history, but for general audiences too. Although he had amassed a substantial repertoire of TV and film roles from 1965 onwards, none would rival the durability or recognition he gained from playing the Master.

Ainley appeared in the equivalent of over 35 episodes of *Doctor Who*, using the old-style 25-minute benchmark. Given the Master's devious, malevolent nature, he was often acting in disguise, whether as the Portreeve, Kalid or Sir Gilles Estram. In *The Keeper of Traken*, Ainley's first story, he did not of course 'become' The Master until the shocking final scene. Still, his total of episode credits fell just short of those of two Doctors with whom he crossed paths – Colin Baker and Sylvester McCoy. Indeed, only Ainley portrayed the Master on BBC TV against more than one incarnation of the Doctor.

Although he cultivated a warm relationship with fans through correspondence and conventions, Anthony Ainley showed great reluctance to discuss his life with the press, including *DWM*. His youth and early adult life thus remains an enigma. At various

times he claimed to have been born in 1932 or 1937 (the *Independent's* obituary contained inconsistencies demonstrating this). The received wisdom became that he was born on August 20, 1932 in London – sharing the future birthday, oddly enough, of both Sylvester McCoy and Sophie Aldred. Yet Jon Pertwee and John Nathan-Turner, to name but two, indicated in private that Ainley consistently understated his age.

Despite extensive research, *DWM* has been unable to verify Ainley's birth-date. In England and Wales all babies must be registered soon after birth. During the 1930s and earlier, the vast majority surnamed Ainley were registered in Yorkshire, very few arriving in London or the south-east. Indeed, it seems only two named 'Anthony Ainley' were registered anywhere in England or Wales between 1914 and 1939: one in mid-1916 in Doncaster, the other – also in Yorkshire – in early 1939. Neither seems to have been 'our' Anthony. However, the page covering any Ainleys registered in the first quarter of 1926 has been mysteriously torn ...

Luckily, some of Anthony's inheritance can be documented. He was born into an 'acting dynasty', becoming at least the fourth family member to specialise in the performing arts. First and foremost, his father Henry Hinchcliffe Ainley was born in Leeds in 1879. In his prime he was a famous star of stage and screen. Henry left Leeds behind to appear in the West End in 1900, as Gloucester in *Henry V*, but he remained "proud of being a Yorkshireman, and coming of mining stock," according to his 1945 obituary in *The Times*.

Gaining his first starring role in 1902, Henry Ainley spent two decades showing his versatility in dozens of romantic, tragic and comic roles. He was acclaimed for his golden voice and dark brooding eyes: characteristics Anthony would inherit. But Henry was also matinee-idol material after a salvo of silent film roles. Notably, he starred in *The Prisoner of Zenda* (later to inspire *The Androids of Tara*) in 1915. After serving in World War One, Henry became a leading actor-manager, but – perhaps victim of his own success, perhaps shaken by his wartime experience – he was fighting a losing battle with alcoholism. His *Hamlet* in the late 1920s was poorly received. A shadowy 1929 photo portrait captured a haunted stare: the

resemblance to the Master's baleful gaze of the 1980s is uncanny.

Tragically, Henry became seen as a theatrical liability, losing the skill of learning lines. Alongside the drink problem, he acquired a reputation for womanising. Yet his voice remained entrancing in radio broadcasts and a handful of 'talkies', and he was President of the Royal Academy of Dramatic Arts between 1931 and 1933. His last film role came in 1936, scene-stealing as a Duke in *As You Like It*: his last bow in a patriotic 1942 pageant, performed on the steps of St Paul's Cathedral. The crowd was spellbound, but his King looked ravaged, and three years later Henry was dead, aged only 65.

Henry was twice divorced: his first marriage in 1903 was to Suzanne Sheldon, an American actress with Broadway experience. Anthony's half-brother Richard was born in 1910: his birth certificate shows his mother was another American – Bettina Ainley, née Riddle. Betsy Riddle later wrote extensively under another married name, Baroness Von Hutten. Two more children, a junior Henry and Patricia, were born to Henry's third wife Elaine Titus in 1918 and 1919. But who was Anthony's mother? As with his birth year, uncertainty lingers. Perhaps Anthony was not registered under the name Ainley at all?

Meanwhile, in the first known Ainley connection to *Doctor Who's* luminaries, Henry's friends included another theatrical family – the Pertwees. In his autobiography *I am the Doctor*, Jon Pertwee (born 1919) recalled that, in his youth: "I knew Anthony Ainley and his family well, as his father, Henry, was my godfather. Henry was a great friend of my father's." In 1983, Anthony Ainley was somewhat offended when Pertwee tried to offer constructive criticism when filming *The Five Doctors*.

Meanwhile, after World War Two, Richard Ainley befriended a young actor called Tom Baker. Richard, the only child mentioned in Henry's *Times* obituary, had become a well-known actor



Anthony's father, Henry in 1929

himself. In 1928, seeking acceptance on his own merit, he had used the stage name Richard Riddle, prefiguring the pseudonyms which disguised the Master's presence in *Doctor Who* during the 1980s. Between 1940 and 1943 Richard worked in Hollywood, before serving in the US Mechanized Cavalry. The autobiography *Who On Earth Is Tom Baker?* mentions that Baker lived awhile in North London "with Richard Ainley, his (third) wife Rowena Woolfe and their three children. Richard had been very badly wounded ... his career as a handsome young leading man had ended. He taught in various drama schools (and) the Ainleys encouraged me more than anyone else." Richard died in 1967, and *The Times* observed: "His tenderness for his father's flawed greatness was as remarkable as their resemblance."

But what of Anthony Ainley's early life? Some obituaries cite an uncredited boyhood role in wartime film *The Foreman Went to France* (1942), as listed on the Internet Movie Database. However, Ainley denied any knowledge of this film to one curious correspondent. The confusion probably stems from misreading the name 'Tony Ainsley', which appears in credits recorded by the British Film Institute. According to his obituary in *The Stage*, "Ainley's first taste of acting came at the age of 11, in a school production of *HMS Pinafore*."

A rare interview given to *The Sun* in 1973 revealed that Ainley did National Service with the British Army's Parachute Regiment. He probably left the regiment before the UK's peacetime conscription of young men was halted in 1960. Ainley enjoyed National Service, *The Sun* said, because "I never heard a shot fired in anger, and it allowed me to play all my favourite sports." Although he is thought to have inherited substantial wealth – Henry was said to be "of independent means" on Richard's 1910 birth certificate – Ainley subsequently worked in insurance in the City of London.

For Ainley, the work was unrewarding and the lure of acting strong. At some point William Hartnell apparently coached him in an amateur production of *Rookery Nook* – Ben Travers' enduring 1926 farce. Winning a scholarship, Anthony went to train at RADA, where his father had been President. "It was only then that I was convinced I could make it as an actor," he recalled in 1973. There he won the Fabia Drake Prize for Comedy: having graduated, he went into repertory at the Liverpool Playhouse.



Left: Ainley entertaining the crowds at a 1980s convention appearance. Right: With Tom Baker in *Logopolis*.

Ainley showed a great reluctance to discuss his private life with the press

Not surprisingly, many people that Ainley worked with in the 1960s and 70s were also involved in *Doctor Who*. Ainley's first confirmed screen appearance was in 1965, in Granada TV's detective series *It's Dark Outside*. Producer Derek Bennett billed this as "a weird, edgy, neurotic, high-powered and sometimes frightening picture of the modern world." Ainley effectively had second billing in the second run, as newcomer Detective Sergeant Hunter. He replaced DS Swift played by Keith Barron (later Striker in *Enlightenment*). One of Ainley's co-stars was a boozy journalist played by John Stratton (later Shockeye in *The Two Doctors*). The season ran for eight weeks from 26 February, and in May, its theme tune *Where Are You Now (My Love)* became a Number One single for Jackie Trent.

In 1966, Ainley secured his first film credit as Dick Alderson in the voodoo horror *Naked Evil* (tag line: "The few that survive would be better off ... dead!"). This apparently eerie gem became a heavily re-structured TV movie in America as *Exorcism at Midnight* – with new framing sequences narrated by a character credited simply as 'The Doctor'. Later in 1966 Ainley filmed a small, uncredited role as a Hong Kong policeman in the James Bond film *You Only Live Twice*. In the week of the 007 film's release in June 1967, Ainley appeared in the third episode of *Champion House* – his first BBC drama. *Champion House* revolved around a Yorkshire family in the wool and textile trades: the series was co-created by Peter Ling (writer of *The Mind Robber*) after the success of *Crossroads*.

The next years saw Ainley building up film experience, with roles in *Inspector Clouseau* – a 1968 *Pink Panther* film, but lacking Peter Sellers – and Mike Sarne's odd musical fable *Joanna*. The latter featured Richard Hurndall, who later acted with Ainley in *The Five Doctors*. Next came a small role in sardonic musical *Oh! What A Lovely War*, and a more prominent one as Reverend Fallowfield in *Satan's Skin* (US title: *The Blood on Satan's Claw*), a 1970 variation on the historical witch-hunt horror sub-genre. The latter also featured Wendy Padbury in her first screen role after leaving *Doctor Who*.

Ainley was also securing roles in 'cult television'. The episodes included *Noon-Doomsday*, a November 1968 Terry Nation script for *The Avengers*, and *Department S*, ITV's 1969-70 series about unique police investigators. In January 1971 came *No Room for Error*, an episode of the BBC's 'green' sci-fi series *Doomwatch* – produced by Terence Dudley, who would write *The King's Demons*, and directed by Darrol Blake (later to direct *The Stones of Blood*). Four months later, Ainley starred as a psychiatrist replaced by an impostor in *Welcome Home*, one of the last one-hour plays under the *Out of the Unknown* banner.

1971 proved to be a high-profile year. Two weeks after *Rainbirds*, a BBC1 *Play for Today*, he was on BBC2 as Henry Sidney in the second episode of regal Tudor drama *Elizabeth R*. Denis Carey, the future Keeper of Traken, also featured in the latter. Two episodes of *Brett*, a series about a wealthy businessman, followed, plus a pivotal role in the film *Assault* – renamed repeatedly but rarely seen in the USA, this shocker investigated the rape and murder of schoolgirls.

Ainley's second role as a series regular was imminent. *Spyder's Web*, broadcast in early 1972, was a light-hearted 13-part ATV espionage series that had Malcolm Hulke as Script Supervisor. As the bumbling Clive

Peter Davison's Doctor and Anthony Ainley's Master crossed swords many times (*Time-Flight*).



The Right Honourable Gentleman (1965)

'Tiger' Hawkesworth, Ainley was one of its three stars, alongside Patricia Cutts and Hammer icon Veronica Carlson. The unusual premise 'Who is the Spyder and for which side does he weave?' meant any of those three agents could 'be' the Spyder – spinning webs to catch prey – as required. The secret trio worked outside normal authorities' parameters: arguably, an espionage equivalent of UNIT. Prolific Doctor Who writer Robert Holmes and David Ellis (co-writer of *The Faceless Ones*) both contributed scripts.

Spyder's Web was not renewed, but it boosted Ainley's profile enough for *The Sun* to interview him when guest-starring in naval drama *Warship* in summer 1973. Headed 'Tiger Keeps His New Job Secret', the newspaper commented that Ainley was again playing a secret-service man. Ainley confessed to being "stiff and bruised after a charity cricket match against the Somerset county side" – typically, he seemed keener to talk about sport than acting. However, *The Sun's* reporter observed "If *Spyder's Web* was a flop, Anthony Ainley was a success – especially with the ladies. 'I was overwhelmed ... I've never

When it came to casting *The Keeper of Traken* – the Master having been added after the first draft – new producer John Nathan-Turner simply recalled the impact of Ainley's *Pallisers* character, as he explained in **DWM** 234. "I felt the time was right to re-introduce the Master in a non-emaciated form. Anthony Ainley seemed to me an obvious choice. When he came to see me I offered him the part there and then. I've never regretted it: to play a part someone else has created is a very difficult job, and he did it with great style and panache." Nathan-Turner possibly ran Ainley's casting past arm's-length Executive Producer Barry Letts, who knew him from *Nicholas Nickleby*.



Anthony Ainley as the Kamelion/Master on location in Lanzarote during filming for 1984's *Planet of Fire*.



Ainley as Cosul Tremas in *The Keeper of Traken* (1981).

thought of myself as the heart-throb type at all" was how they quoted the "35-year-old bachelor", implying a 1937 birth-date. There had been one irate complaint about his improper wearing of a Parachute Regiment tie in *Spyder's Web*. Ainley replied in person that his National Service had included 21 parachute drops: "I was able to tell him very politely that I had earned the right to wear it."

Meanwhile, Ainley had also proved himself adept at period dramas. 1972 saw TV appearances in *Trelawny of the Wells*, Pinero's theatre piece set in the 1860s, and the opening episode of an acclaimed Lord Peter Wimsey murder mystery, *Clouds of Witness* (directed by *Fury from the Deep's* Hugh David). In late 1973 he appeared in three episodes of *Upstairs, Downstairs*, as the philandering and not very noble Lord Charles Gilmour. However, it was the role of Revd Emilius in seven episodes of epic 1974 Victorian drama *The Pallisers* that proved crucial to Ainley later becoming the Master.

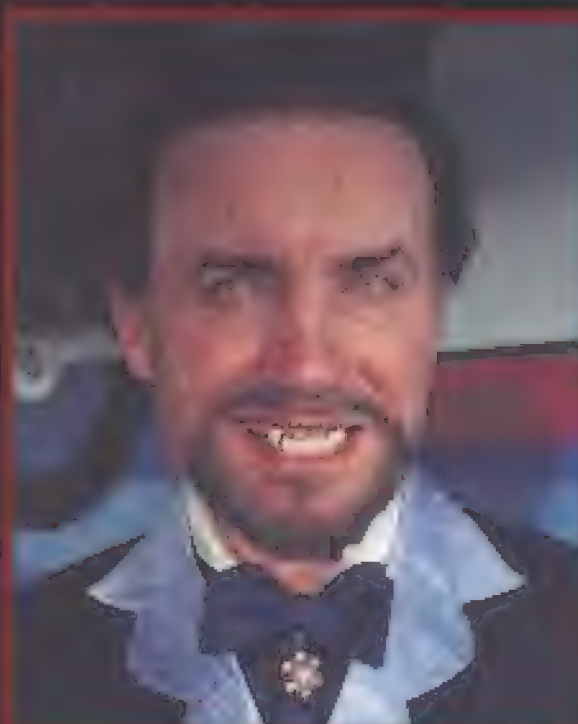
The Pallisers was an adaptation of six Anthony Trollope novels in 26 episodes, co-directed by Hugh David and co-designed by Ray Cusick. Their young Production Unit Manager, John Nathan-Turner, was impressed by Ainley's "extremely slimy, thoroughly nasty character." The Reverend Joseph Emilius was described in the BBC's souvenir series guide as a "popular London preacher who attracts vast congregations ... The less impressionable are suspicious of his credentials. He is rumoured to have been born in Hungary, and to have a left a wife out there." Ainley first appeared in episode 12, amidst the intrigue around young widow Lizzie Eustace and her inherited diamonds. Emilius soon wed Lizzie but the marriage was shown to be bigamous, and a murder then occurred.

Subsequently, Ainley had a leading film role in *The Land That Time Forgot* (1975). As the German Dietz, a villain in the Edgar Rice Burroughs adventure, he sabotages his World War One submarine. It then drifts to a land where dinosaurs and neanderthals still roam. This time he appeared with Keith Barron, rather than replacing him. Ainley was then in the same 1976 episode of *Within These Walls* as Geoffrey Beevers, with whose Masterly essence Tremas would one day merge. In late 1977 Ainley was in the debut instalment of wartime resistance series *Secret Army*, and guest-starred in tough cop show *Target*. Philip Hinchcliffe's first series as producer after *Doctor Who*. There were more period dramas in *Anne of Avonlea* (1975) and, as Sir Mulberry Hawk, four episodes of *Nicholas Nickleby* in 1977 for the BBC, the latter produced by Barry Letts and directed by Christopher Barry. In his final TV role before *Doctor Who*, Ainley again played a past aristocrat in *Lillie*, LWT's major 1978 series about royal-mistress-turned-star Lillie Langtry.



As Bowers in *Out of the Unknown*.

Ainley also proved himself very adept at period dramas...



Animal magnetism in 1989's *Survival*.



On safari as Hawksworth in *Spyder's Web*.

On-screen, Ainley establishes Tremas as authoritative yet kindly, benevolent yet imperious. With his long grey locks and formidable beard, the *Keeper's* nominated heir makes a most sympathetic consul. It is Tremas who protects Adric and the Doctor when the *Keeper* recoils, apparently from them – in reality, from the hidden Melkur. The 1981 audience was unaware that Tremas was destined to become the Master, not the *Keeper*. Re-ordering the letters of his name offered an obvious clue, and initiated the tradition of disguised credits. But before any pointers to the decaying Master's return, we know Ainley's character as a kindly ally. At times, Tremas has the air of being a wise and elder companion to the Doctor. With all the grinning malice that came afterwards, it's a testament to how well Ainley crafted Tremas – having been given a poignant overture to a symphony of villainy.

"A new body, at last!" – one of Ainley's most famous lines – was actually spoken first by Geoffrey Beevers, then by the cruelly rejuvenated Tremas. After *The Keeper of Traken's* coda, Ainley was required merely to perfect his evil chuckle during the first half of *Logopolis*, where the Master is the unseen puppet-master. Ainley's next line in-vision, mocking the miniaturised TARDIS, "At last Doctor – I've cut you down to size" hinted at the psychotic glee which would characterise his Master. Such traits would counteract the superficial resemblance to Roger Delgado's original – the facial hair, black clothing – via Ainley's own idiosyncrasies.

HIS MASTER'S VOICE

ANTHONY AINLEY RARELY GAVE INTERVIEWS, BUT DWM SPOKE TO HIM IN THE 1982 SUMMER SPECIAL. WE PRESENT SOME EXTRACTS

On taking over from Roger Delgado:

"It is an added hazard doing parts somebody else has done. The obvious risk is that you may be compared; thought not to be as good as, that sort of thing ... Nevertheless, I don't think I was ever in real trepidation because the Master is such a good part and such a joy to do. At the back of my mind there is always the thought that everyone enjoyed Roger Delgado's portrayal but that just means I've got to be pretty darned good in return."

On who decided on the direction for the new Master:

"I think it was a collaboration. The producer, the director and me. You rely on instinct when talking over such matters over with a producer, a director or whatever – saying 'yes, we'll keep that in', or 'no, we won't'. I believe that if you are tackling an acting job a lot of it has to come from you; from your gut

reaction to the script. You have to feel your instincts in tackling any dramatic role really. I mean if it all came externally, none of it from you but from what people are trying to impose upon you, then I think it is nowhere near as interesting to do. I don't really like to talk about acting, but I do feel that if it comes from you, then it will be real, it will be exciting and it will be believable."

On whether he prefers to play heroes or villains:

"It is nice to do both. The real answer to this question is that what one likes is a good script and a variety of work. I like to do the 'Who's-for-Tennis' parts as well, but they are such good parts, these Master stories, that I am thrilled to be doing them."

On fan-mail and his 'charm':

"I've received letters for a long time now, mainly because I've

done so many things, so it is nothing new to me. What is interesting, though, is the kind of letters

one gets from Doctor Who fans. On the whole they are very intelligent ... and they tend to know more about the part than I do! What surprises me is that they tend to be over 20, and there's a 50-50 mixture of male and female. I'm not playing a heart-throb figure, so I don't get a large female outpouring in terms of the content. Roger was charming, I'm not – you can't help that. You've either got charm or you haven't ... and I haven't got much!"



Master of disguise: The Portreeve from *Castrovalva*



A brief return in *Destiny of the Doctors*

'They are such good parts, these Master stories...' ANTHONY AINLEY, 1982

As *Logopolis* unravelled, we glimpsed the brilliant scientific ability that the old Master and Tremas shared. But the universal ambition that possessed Ainley's Master meant a more volatile, velvet-wrapped madness than his predecessors had displayed. In *Castrovalva*, Ainley disguises his Master's voice brilliantly as the aged Portreeve. It was also the most accomplished visual disguise he was given: sadly *Time-Flight*, with his illogical disguise as Kalid, was made with the dregs of the season's budget.

With the trilogy of Master stories concluded, Ainley's renegade Time Lord became a more occasional thorn in the Doctor's side, his plans seeming convoluted or parochial at times (*The King's Demons*, especially). But in acting terms, Ainley's villain remained charismatic in any company, whether mocking Gallifrey in *The Five Doctors* and *The Trial of a Time Lord*, or undermining his fellow Gallifreyans in *The Mark of the Rani*. He relished the Master's theatricality: "Oh my dear Doctor, you have been naïve!" revealing his presence in *The King's Demons*, was a prime example. Ainley grasped the chance to do some genuinely theatrical pantomime in 1983 and 1984, when Nathan-Turner's production of *Cinderella* pitted his Baron Hardup against Peter Davison and Colin Baker's Buttons over successive Christmases in Tunbridge Wells and Southampton.

The Master was given a fiery demise in *Planet of Fire* – after Ainley exuded a formidable, businesslike power as the Kamelion/Master – for the actor's contract was expiring. A new three-year contract specifying one Master story per year was then agreed, but the 1985 hiatus and the curtailed *Trial* season resulted in less screen-time for Ainley than envisaged. After a further gap of three years, Ainley gave what many consider his finest performance as the more thoughtful, involuntarily feline Master in *Survival*. There's an animal desperation to him here, but also a more serious demeanour – escaping from the studio's theatrical confines seemed to concentrate his impact. However, Ainley did return to a studio to reprise the Master once more, as the host and villain of the 1997 computer game *Destiny of the Doctors*. Here, he seems to be enjoying himself immensely. The face and voice bore witness to the passing years, yet for all his savage mockery and demands, his Master had almost come full circle, echoing the companionable nature of Tremas.

Ainley may have delighted in playing the screen villain, but at conventions and public events he was free to entertain attendees in his own heroic style. Many attendees have recorded how generous Ainley was with his time when meeting them: he simply loved to chat in such surroundings. He also created a song for cabaret evenings, sung to the tune of *Auld Lang Syne*, which invoked all the Doctors and companions. In convention lore, he thus carved out a unique niche.

Meanwhile, Anthony Ainley remained an enthusiastic and chatty correspondent, indulging in gossip and wordplay with several fans: not for him the form letter, thanking people for their interest. He would send rehearsal scripts and memorabilia to his confidantes. One former convention organiser, who happens to have an academic doctorate, recalls that Ainley loved to start their conversations "Why Doctor, what an unexpected pleasure ..." – quoting the Master's exclamation at the first cliffhanger of *Survival*.

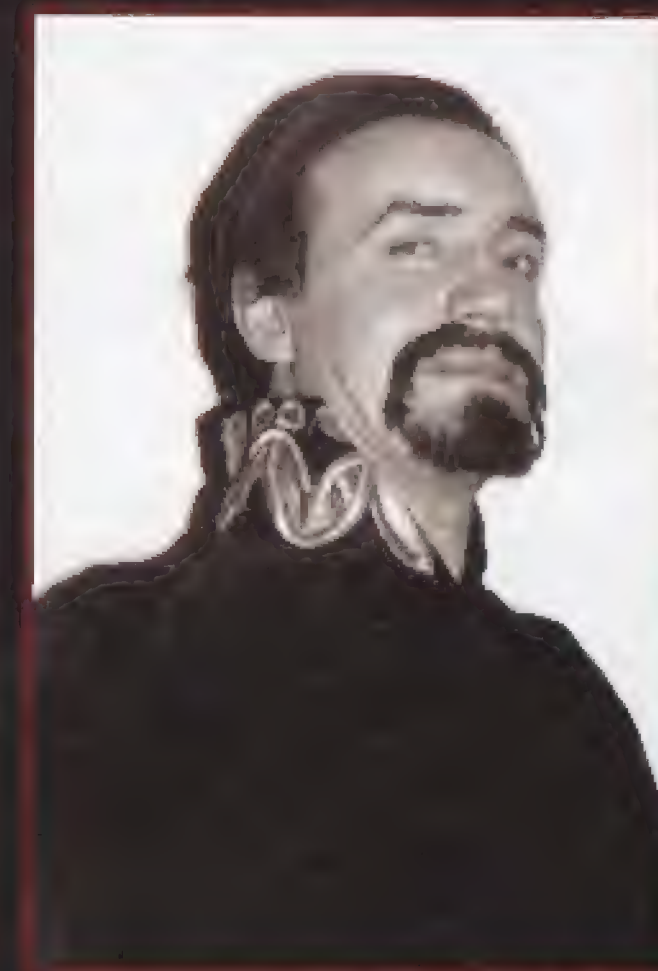
Ainley was a passionate follower of sport: principally cricket, but also of Chelsea FC. With the former, he was no armchair devotee. For close to 40 years Ainley was a stalwart, a prolific opening batsman for the London Theatres Cricket Club. Founded in 1958, the LTCC plays dozens of friendly matches annually. The current

Club captain, Simon Bennett, started playing alongside Ainley in 1993. Between then and 2003 alone, Ainley scored about 8000 runs at an average of 47, statistics a playing professional would be proud to retain. All told, Ainley scored perhaps as many as 50,000 runs with the club. The 'other Master' – WG Grace – would surely have respected that achievement.

As the 2003 season ended, Ainley was still fit and playing. His last match was on 28 September, against Denham. Having taken a stunning catch, Ainley scored a powerful 56 as LTCC pursued their target. He was then unluckily run out. Simon Bennett recalls proudly that Ainley could play every shot in the book, and was always keen to know how his fellow players' families were faring. He was touched when the club chose to mark his 70th birthday in 2002 with a special cake. Yet away from the fixtures, Ainley remained an enigma to his team-mates. When he missed their pre-season training in February 2004 they discovered his health was failing.

Anthony Ainley died on the very weekend of LTCC's first fixtures of 2004. He would have hated to be indisposed then. Their fixture on 9 May was played in sombre mood, and at his Golders Green funeral on 13 May, around 20 members of the LTCC paid their respects alongside members of Anthony's family (an American-based brother, Tim, survives him).

Ainley's cricket captain recalls him being modest about getting high scores, saying he was just lucky. But like his lasting impact on *Doctor Who* and its followers, the good fortune was in having Anthony Ainley on the team at all. **DWM**



THE TARDIS

As the TARDIS began the 1980s, the old girl was starting to show her age – ‘wheezing like a grampus’. In part three of his user’s manual, **Gareth Roberts** heads for Logopolis to fix that faulty chameleon circuit. And, for goodness’ sake, remember to answer the Cloister Bell!

OUTSIDE

By the end of the 1970s, the TARDIS had become so powerful and controllable a machine that producer Graham Williams felt duty-bound to equip it with a Randomiser to shield its passenger from the vengeance of the Black Guardian. The Doctor theoretically would never again be able to control the ‘steering’ of the TARDIS, returning the series to its original 1963 format – random wanderings in space and time. Unfortunately (in my humble opinion), the Randomiser was very quickly abandoned – in stories like 1979’s *The Creature from the Pit* and *The Horns of Nimon*, the Doctor is back to piloting the TARDIS with consummate skill to meet the singular demands of the plots. It’s fitting that in the very first scene of *The Leisure Hive*, the first story of the 1980s under new producer John Nathan-Turner, we get an explanation for these apparent oversights. The Doctor’s

companion Romana, as part of a long list of complaints, reprimands him, saying “You can’t keep bypassing the Randomiser.”

This suggests that bypassing the Randomiser started as a matter of necessity – to save Chloris from a neutron star, to follow the Anethan sacrifices back to Skonnos – but has become a bad habit indulged in frivolously, culminating in the Doctor’s attempt to take a holiday in Edwardian Brighton. The Doctor’s reply, that he “can’t spend (his) life running away from the Black Guardian” suggests that he has simply become very quickly bored with, as it were, relinquishing control of his destiny. As the story continues, the Randomiser becomes crucial to resolving the crisis at the Leisure Hive; hooking it up is a (very risky, Romana thinks) way to stabilise the Argolins’ wayward Tachyon Recreation Generator (something to do with ‘anti-baryon duplication’, apparently.) At the end of the story, Romana is

dubious about leaving it behind but the Doctor is characteristically flippant, telling her “there’s been more than enough randomising on this job.” He seems to be denying to himself the gravity of the threat from the Black Guardian, somewhat blithely deciding that he’s prepared to take the risk of deciding his own destinations once again. This puts the tin hat on what could have been a major change to the format of *Doctor Who*, and sets the scene for a whole new way of looking at the TARDIS – at least for the duration of the eighteenth series (1980/81) –



Left:
The TARDIS
console room as
it appeared in the
early 1980s
stories.

DIS DE IN



The Doctor and Adric try to free the TARDIS from a gravity bubble in *Logopolis*.

under the auspices of incoming script editor Christopher H Bidmead.

Bidmead had been initially wary of taking on the job, feeling that *Doctor Who* had become 'silly' and wildly scientifically inaccurate (although ironically he shared many of his passions with his predecessor, Douglas Adams). Unusually for a TV professional, he was (and is) a writer on scientific issues, especially in the field of computing.

Bidmead is a scientist in the traditional mould; his interests are at the very frontiers of science, ensuring that the stories he commissioned – and, more often

Tegan discovers the mind-boggling effects of one TARDIS inside another.

than not, heavily rewrote – were shot through with rationalist scientific observations from fields as diverse as sociology, natural history and neurochemistry. Stories such as *Logopolis* and *Full Circle* revolve around concepts that are fascinating and very sound, as well as being massively ahead of their time. The trouble is, despite their accuracy on everything from gel-electro phoresis to Fourier analyses, to the layperson (ie, most of the audience) they are indistinguishable from magic. To anyone without regular recourse to the *New Scientist*, there is not much difference between

accurate terminology and inaccurate gobbledegook; and Bidmead's depiction of the TARDIS, astonishing as it is, comes across as inadequately explained and actually much more like the series' usual scientific mysticism than genuine hard science.

Meglos gives us the first mention of the console's 'time rotor' since 1965's *The Chase*, which here, as in the later story *Terminus*, is identified explicitly as the central column. (One suspects the heavy hand of the series' new unofficial consultant, Ian Levine, at work here.) The Doctor also makes the first of several references to the TARDIS' 'hover mode', which seems to suspend the ship in real space without touching down (a feat which he must have mastered since *The Web of Fear* among several other 1960s stories, where accidental materialisations in space send him into a flat panic.) We see the hover mode in action from the outside in *Logopolis* and *Time-Flight*, as it suspends itself above London, *Logopolis* itself, Heathrow Airport and Kalid's Citadel. Its use is also implied in *The Visitation* as the Doctor makes a scan of seventeenth-century London from the air.



Each story of the eighteenth season tells us more about the TARDIS. In *Full Circle* we get our first look at a companion's bedroom, in this case Romana, who's decked it out with mementoes from previous stories like a Time Lady version of Mr Benn. Rather charmingly she's got a framed Happy Snap of K9 on her bedside table. Over the next three or four seasons we were to get more and more scenes set in similar living quarters, which certainly seemed at the time to be inspired by a lot of similar stories from the third series of *Blake's 7*, which often began with scenes of various crewmembers sulking in their rooms. For the first time since the Hartnell era we get a sense of life as it is lived in the TARDIS between stories – answering questions about the sleeping arrangements that viewers had often puzzled over, but arguably slowing the stories down a bit.

Full Circle also shows us K9 in control of the TARDIS, who chirps happily that it takes 32 minutes relative time to get from Earth to Gallifrey, suggesting that time inside passes objectively no matter what the ship itself makes its passengers think. Later the Doctor remarks in a rare self-referential moment

Right: Part of the cloister room in the depths of the TARDIS, as seen in *Logopolis*.

Important

Jettisoning a random 25% of your TARDIS should be considered only as a last resort



that “the TARDIS and me are getting rather better at these short hops”, and that reversing them is even more difficult, only for K9 to remind him that because the E-Space universe they’ve strayed into is smaller, such short hops are going to be easier anyway. In an odd throwaway line Romana tells us that the TARDIS weighs 5×10 to the power of 6 kilos in pretty normal gravity, which makes it 50,000 tons – although a small group of Marshmen have lifted it easily enough, as people and monsters have been doing since the series’ inception, so she must be confused (unless she’s talking purely about the interior rooms tucked away in that other dimension – thus giving lie to the oft-quoted ‘fact’ that the TARDIS is infinitely large inside). Full Circle also goes into a typically Bidmead level of technical detail about the TARDIS scanner. Far from being a simple window to whatever’s outside, the console’s image translator component reads the values of the co-ordinates where the ship has landed and projects a visual image of them on the screen; a remarkable device indeed, though this ties in neatly with the scanner’s use of distracting images as a warning in several 1960s stories. Oddly, the Terradon starliner in this story, which seems to have a far lower than Gallifreyan level of technology, possesses a similar image translator for E-Space. Even more oddly, it just slots into the console with no fuss. Hurrah for interuniversal standardisation – no Mac/PC-style worries here!

The next story, *State of Decay*, shows us the marvellously Victorian hand-cranked TARDIS records retrieval system, which contains 18,348 emergency instructions stored on magnetic card. Perhaps it was the terrifying slowness of this system that inspired the Doctor to reconfigure the console to include a much more modern interface with the ‘data core’ – the data bank – in time for the next season. The start of this story also shows us K9, presumably via the TARDIS, giving a very accurate ‘sensor reading’ on the unnamed planet from hover mode. *Warriors’ Gate* re-establishes the hazards of unprotected travel in the space-time vortex, as the Doctor’s hand and K9 are lashed by what are called here ‘the time winds’; and the unique energy output of a TARDIS gives the Master’s game away to Adric and the Doctor in *The Keeper of Traken*. Adric tells new companion Nyssa in this story that the ‘theory’ of the TARDIS doors is that nobody but the Doctor can enter.

Hanging over every story of Season Eighteen, and culminating in the final story, *Logopolis* is, as has been noted by many observers, an overarching theme of

dissolution and decay, which Bidmead more accurately refers to as ‘entropy’. Any physical system, be it a universe, a TARDIS or a battered sports car, is subject to gradual gremlins resulting in eventual collapse. Bidmead extrapolates from the frequent references in previous seasons to the TARDIS’ great age and unreliability, and *Logopolis* begins with a very moody Doctor spelling it out to his new young companion, Adric; implying that the TARDIS is on its last legs, parts of it simply crumbling to the touch, “our old friend entropy nibbling away at the systems circuitry”. The Doctor has become uncomfortably aware after events in the previous story, *The Keeper of Traken*, that the police box exterior of the TARDIS – its ‘outer plasmic shell’ – is too conspicuous, and has decided once and for all to repair the chameleon circuit (named for the first time here, but intimated way back in the series’ second episode, *The Cave of Skulls*, when the ship became stuck in the shape of a police box) with the aid of the super-advanced mathematics of the planet Logopolis. The chameleon circuit is controlled by an operator using a panel on the console via graphics on the scanner.

The science of this story, even 23 years after its first transmission, is so ‘out there’ I doubt if anybody

The ship has some scale problems when the Doctor attempts to get it repaired.

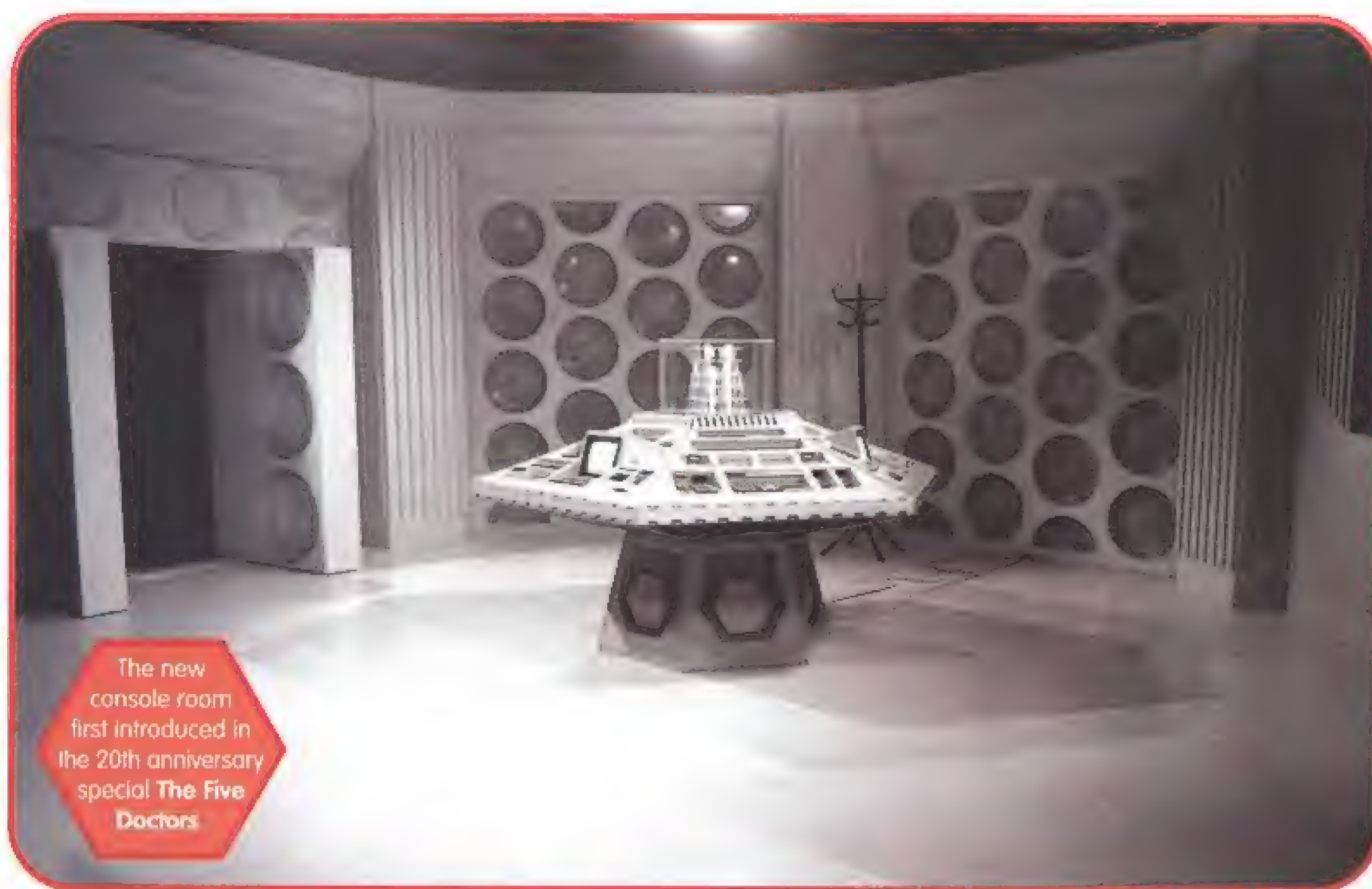


Warning

Landing your TARDIS inside another TARDIS could cause an infinite regression...infinite regression...infinite regression

but Bidmead could grasp or explain it fully. What we can comprehend in the context of the series as a whole is the uniqueness of Bidmead’s vision of the TARDIS. He sees it as a machine like any other, and there is, as noted above, a delightfully playful

comparison made between it and Tegan’s aunt’s car; they both have seemingly incomprehensible instruction manuals (as K9 does in *Meglos*). In Bidmead’s stories there is a undercurrent of rationalising the TARDIS, giving labels to its design and functions, from the ‘omega configuration’ to the ‘referential differencer’ to the ‘mean-free path tracker’ to the warning system of the Cloister Bell. Even the never-referred-to-before circular designs on the TARDIS walls are now labelled ‘roundels’, whereas the ‘console room’ is the new title given to the ship’s main area, previously referred to as the control room or control chamber. The cloisters, which the Doctor has presumably configured to give him somewhere to brood in true Gallifreyan style, are a nice innovation. Such changes to the interior are because of the architectural configuration system, (as hinted at in 1978’s *The Invasion of Time*) which can move, alter and even delete parts of the interior. And only the exterior of the TARDIS “exists as a real space-time event, but mapped on to one of the interior continua.” “Disconnecting the entire co-ordinate subsystem” takes the TARDIS out of time and space altogether. This may seem very like the jargon we’ve heard in the previous 17 years of Doctor



The new console room first introduced in the 20th anniversary special *The Five Doctors*

Who; only this time, if you can be bothered to check, you'll find it's jargon that actually means something. Bidmead is clearly a man who very much *cares* about his writing, and applying his scientific vision to it; whether this often bizarre experiment succeeds is a matter for the taste of the individual viewer.

The concept of TARDISEs materialising infinitely inside one another, first seen in the 1973 Jon Pertwee story *The Time Monster*, is also revisited in *Logopolis* (interestingly, Barry Letts, producer of the Jon Pertwee stories, was back on board as executive producer on Season Eighteen, which perhaps explains this and the other central conceit of *Logopolis*, the foreshadowing of the Doctor's regeneration by a spectral 'watcher', as seen in a different context in Pertwee's final story *Planet of the Spiders* in 1974). In the following story, *Castrovalva*, the first of Peter Davison's tenure and again written by Bidmead, the TARDIS gains a data bank – an instruction manual organised along infuriatingly arcane lines which will be familiar to anybody who's had to enter the hinterland of DOS on their PC. In 1981/2, mass ownership of home computers was still a long way away; in retrospect, we can see how

Bidmead's vision, for a mass audience at least, was at least ten years ahead of its time. Very neatly, the Doctor's new companion Tegan has an instinctive affinity with travel machines from cars to aircraft, and views the TARDIS as just another one that she can learn to control without remotely understanding what actually makes them go. She doesn't even really know what momentum is! Tegan's earthy exasperation with the technicalities of the TARDIS – she will later rather wonderfully demand of the Doctor "Why does there always have to be some incomprehensible answer?" – is a good way to soften the pill of the hard science in these stories.

Castrovalva is virtually Bidmead's final fling with the series; and it offers further insights into the TARDIS' workings. The Master, using a double of Adric under his control, has entered co-ordinates to take the TARDIS backwards in time to Event One, the

gigantic hydrogen explosion that created the galaxy. As we saw way back in 1964's *Inside the Spaceship*, about the only thing that can destroy a TARDIS is the huge energy of a stellar explosion. As the TARDIS nears Event One, the internal temperature controls break down and the systems begin to fail; only by teaching Nyssa to reset what seems like 'air conditioning', accessed behind a roundel in a corridor, can the Doctor even get near the controls. The Doctor averts catastrophe by jettisoning 25% of the TARDIS' interior (another one in the eye for those 'infinite TARDIS' believers – you can't have 25% of infinity!); like throwing ballast out of

Romana's bedroom was one of the many extra rooms we got to see during the 1980s



Danger!

Removal of the Space/Time Element can cause TARDIS break up. Keep an eye on any potentially treacherous new assistants, won't you?

a balloon, this gives it enough 'thrust' to escape the time force dragging it back to Event One. These complicated technical procedures are a typical way of resolving a problem in a Bidmead story. It's a great shame that these scenes are directed so flatly.

The second big innovation in *Castrovalva* is the Zero Room; an 'isolated space cut off from the space/time continuum' that is the perfect place for recuperation – 'cutting out all interference' and 'ambient complexity' from the outside universe. The Doctor tells Nyssa and Tegan that the logic conjunctions of his brain are under attack from confusion and complexity which the zero room shuts out. (His condition worsens when he gets near the 'main TARDIS drive'.) In common parlance, you might call this

'getting away from it all', but there is very little common parlance in Bidmead's writings. Everything has a very complicated explanation.

Comments made by the Doctor suggest that 'zero environments' like this are a common feature of Gallifreyan architecture – there "used to be a very good polygonal zero room under the junior Senate block on Gallifrey" – and the zero room would thus seem to be a standard part of TARDIS design. No physical laws apply there, which ties in rather nicely with the Time Lords' awesome powers of manipulating space and time for rational ends. The properties of the zero room can be recreated after it's jettisoned by simply soldering together the remaining doors to make a cabinet, implying that the structure of the room is somehow imbued with 'zero-ness'.

With the departure of Bidmead and the arrival of his successor Eric Saward as script editor, the TARDIS returns, with a few notable exceptions, to its more usual prosaic role. Components with names like 'lateral balance cones' and 'comparators' go wrong; the Doctor has almost total control over it, at least

The TARDIS goes through a rocky patch when it goes underground in *Frontios*

The Doctor has to use the Zero Room in *Castrovalva* to aid his regenerative process



The Seventh Doctor always seemed to have perfect control over the TARDIS.

The Colin Baker stories beginning in 1984 take a generally more light-hearted approach to everything, including the TARDIS. There's a big clothes cupboard in *The Twin Dilemma*; the Doctor's irresponsible tinkering with the chameleon circuit have comic results in *Attack of the Cybermen*, transforming the exterior into a Welsh dresser, an organ, and a set of gates before the Doctor (presumably) decides to settle for the police box because at least he knows what he's going to get. We learn in *Vengeance on Varos* that the mineral Zeiton-7 is vital to the TARDIS' functioning and that of other 'time-ships'; *The Mark of the Rani* shows us the Stattenheim remote control, a device to 'whistle up' a TARDIS; and later in *The Trial of a Time Lord* we learn that the TARDIS has been fitted with a bugging device by the Time Lords to collect evidence in the Matrix for his second trial on a charge of interference in the affairs of other planets. Although the Doctor asked for and got a new space-time element 'without a recall circuit' back in *Arc of Infinity*, the ease with which the Time Lords summon the TARDIS 'out of time' for the trial suggests he didn't actually get one.

The only really ground-breaking TARDIS revelation in this era (and virtually the last in the TV series' original run) comes in 1985's *The Two Doctors*. Very satisfyingly, we learn that every Time Lord has 'symbiotic nuclei' in their cells – something called, grandly, the 'Rassilon Imprimatur' after Rassilon, the great scientist of ancient Gallifrey. This device gives every Time Lord a telepathic link to his TARDIS; unless a time capsule is primed by someone with the Imprimatur or similar, time travel in it – at least of the sophisticated variety being

when things get tough; and an increasing number of guest characters come along for the ride, leading to a very overcrowded console room in Davison stories such as *Earthshock* and *The Awakening*. It's interesting to note that one of John Nathan-Turner's stated aims at the beginning of the Peter Davison era was to make the Doctor more vulnerable, to which end he had both K9 and the sonic screwdriver written out – but at the same time, the TARDIS becomes more of an all-purpose story-solver than perhaps ever before. Stories such as *Time-Flight*, *Earthshock* and *The Visitation* rely very heavily on the TARDIS to-ing and fro-ing between locations and plot points, making it seem rather like just another spaceship. The addition of bedrooms for Nyssa, Tegan and Adric (very daftly, Tegan and Nyssa have to share, despite the enormity of the interior!) also gives a backdrop to what has been called the 'Davison soap' or, rather unkindly by later script editor Andrew Cartmel, "Neighbours with roundels". The rather special frisson felt by viewers in the 1960s and 70s when given a glimpse inside the TARDIS is replaced by a feeling of overlit familiarity, and we all know what that breeds ...

The Davison era does provide some interesting additions to our knowledge of the TARDIS, however. The interior can be shifted round if the exterior is tilted ("I wish we'd known about that when we went to Castrovalva" Nyssa remarks in *Time-Flight*, in one of a long line of rather naffly-scripted continuity references seemingly designed to stop fans writing in); the space-time element is a vital component beneath the console that can ground a TARDIS, and cause it to break up if removed in flight; a chime sounds in the console room when the TARDIS has materialised; a throwaway line in *Arc of Infinity* implies that TARDISes are linked to the Time Lords' Matrix; the 'yearometer' seems to be working again in the stories written by Terence Dudley; the atmosphere of the TARDIS helps Mawdryn's mutation to stabilise in *Mawdryn Undead*; there are time-curve circuits, which was pretty hot science in 1982; 'co-ordinate override' or 'flip-flop' enables a very quick dematerialisation to a nearby location; and most interestingly, the emergency procedures seen in *Terminus* cause it, while breaking up upon removal of the space-time element, to 'hook on' to the nearest hospitable environment in real space to allow the passengers to escape.

Arc of Infinity sees the Doctor and Nyssa repairing the 'audio link-up to the scanner', which is simple enough, but gives us a headache as the Doctor merely

replies "Nobody's perfect" when Nyssa, like an overzealous Doctor Who fan, reminds him about the 'temporal grace' which we saw in the Tom Baker stories *The Hand of Fear* and *The Invasion of Time*. In those stories, neither the telepathic pain-inducing powers of the evil Eldrad or the rather more prosaic staser gun of Andred could work in the control room, which the Doctor explained airily as an effect of the TARDIS interior, or at least the control room, being "outside space and time" in "a state of temporal grace"; in effect, nothing – at all – can happen there. It seems likely that this property is, like the zero room, the effect of a technological process that can be switched off or else simply fail. We can write off the disappearance of temporal grace as another example of entropy. The Fifth Doctor's redecoration of the TARDIS for *The Five Doctors* is, as Tegan points out, pretty but pointless – it's still as ramshackle and uncontrollable under all the gleaming new equipment.

Frontios, as written by Christopher Bidmead, shows us the TARDIS interior smashed into bits by a meteorite bombardment and the bits scattered throughout the catacombs of the eponymous planet; when it's reassembled (by simply pressing a button), the evil Gravis is sealed off from his fellow Tractators, re-establishing the concept of the 'world apart'. The Doctor's uncharacteristic fretting about "changing history" at the "very end of the Gallifreyan noosphere" (ie, the far future), harks back to 1977's *The Sun Makers* where he is likewise disconcerted by the possibility of nearing 'the Time Spiral', the barrier of time travel, though the reason why is unclear.



The Sixth Doctor decides to get the Chameleon Circuit fixed once and for all.

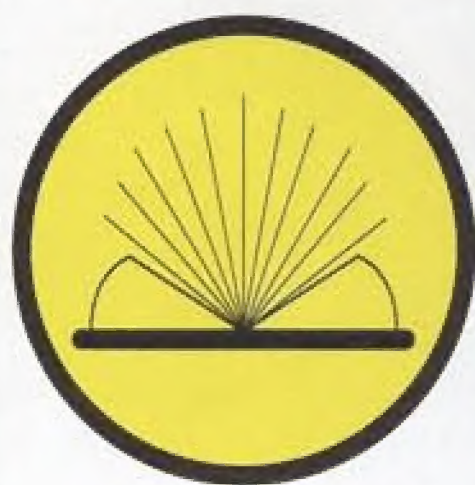


abused by the evil Chessene – is impossible. This is a nicely scientific explanation for how the Doctor can sense time disturbances and move through them in stories such as *City of Death* and *Invasion of the Dinosaurs*, and also lends weight to his apparently instinctive empathy with it in previous stories, particularly in the Pertwee years.

When Sylvester McCoy became the Doctor in 1987, Andrew Cartmel became script editor, and his views on the TARDIS, and a lot else about *Doctor Who*, went against what had become conventional wisdom. Cartmel thought that there had been too many scenes set inside the TARDIS, and that the set was over bright and tended to work against the atmosphere of the stories. (In fact, in the three novels he wrote for Virgin Publishing's *Doctor Who – The New Adventures* range it is never even seen or referred to!) We very rarely see inside the TARDIS in the McCoy stories; indeed it is glimpsed only briefly in the two final series of the first TV run. The Seventh Doctor is a master of the TARDIS, and his slight mistiming of the TARDIS' arrival at Paradise Towers is the only occasion he ever has trouble with it. His companion Ace's remark in 1989's *Ghost Light*, that the erratic alien ship of that story "sounds like the TARDIS", rings a bit hollow because of this. (The first McCoy story, *Time and the Rani*, is the exception; it is drawn down to the planet Lakertya, presumably from some distance, by the Rani's Navigational Guidance System Distorter. The



The TV Movie saw the TARDIS' control room reconfigured again.



Attention Opening your TARDIS' Eye of Harmony could turn nearby planets 'inside out' (at midnight)

Rani also somehow patches the vision of her Tetrap servant Urak into the scanner.)

Cartmel's big innovation, however, was to suggest that the Doctor was something more mysterious than the good-natured bumbling renegade Time Lord he'd always appeared to be. In the 1988 stories *Remembrance of the Daleks* and *Silver Nemesis*, there are hints that the Doctor was somehow involved with Rassilon and Omega at the very dawn of the Time Lords' history, which tantalisingly went against everything we'd previously been led to believe about his origins. The TV series ended before these hints had been expanded on, but what they imply is that the Doctor (or at least the First Doctor before the TV series began and the Seventh Doctor) was a far more powerful figure than we thought. The *New Adventures* books fulfilled Andrew Cartmel's intentions by revealing that the Doctor, at his birth, had been imbued with the essence or spirit of an ancient Gallifreyan known as 'the Other', who had indeed been part of the team who had created the advanced supercivilisation of Gallifrey millions of years before, and invented the very first TARDISEs. This at least explains the Seventh Doctor's confident handling of the TARDIS – but whether you 'count' the books as part of *Doctor Who* or not is, of course, up to you.

In the 1996 TV Movie starring Paul McGann in his only screen appearance as the Doctor, the TARDIS returns centre stage. The Doctor has reconfigured the interior like some sort of Gothic cathedral, and the console room now leads into an equally grand Cloister Room. The roof of the TARDIS can be linked to the scanner to project a holographic image of

outer space (a star chart or an actual image like that seen in *Logopolis*?). The Cloister Room contains the Eye of Harmony, the TARDIS' power source, which can be opened (presumably for inspection) only by a human retinal print (as the Doctor is now half-human, this qualifies him). The Master has opened the eye to gain the energy he seeks for a new regeneration by stealing the Doctor's body (which follows on from similar attempts in *The Deadly Assassin* and *The Keeper of Traken*). In *The Deadly Assassin* and *The Invasion of Time*, the Eye of Harmony was referred to as the power source of Gallifrey, the vital link between the planet itself and the gigantic black hole exploded millennia before by Rassilon and Omega. We can assume that the Eye seen in this story is merely the link from this to the Doctor's TARDIS. Opening it seems not to affect the TARDIS, but the baleful

effects of the opened eye will 'turn the planet (Earth) inside out', though this process can be reversed by connecting a beryllium atomic chip to the console. After the Master has toppled into the Eye, a 'temporal orbit' restores Grace and Chang Lee to life with a sprinkle of Tinkerbell's fairy dust. Does any of this mean anything? It makes a lot of the convenient TARDIS gibberish of the 1970s and 80s TV series seem beautifully thought-out. The TARDIS is central to the TV Movie's plot; a plot that after the excellent

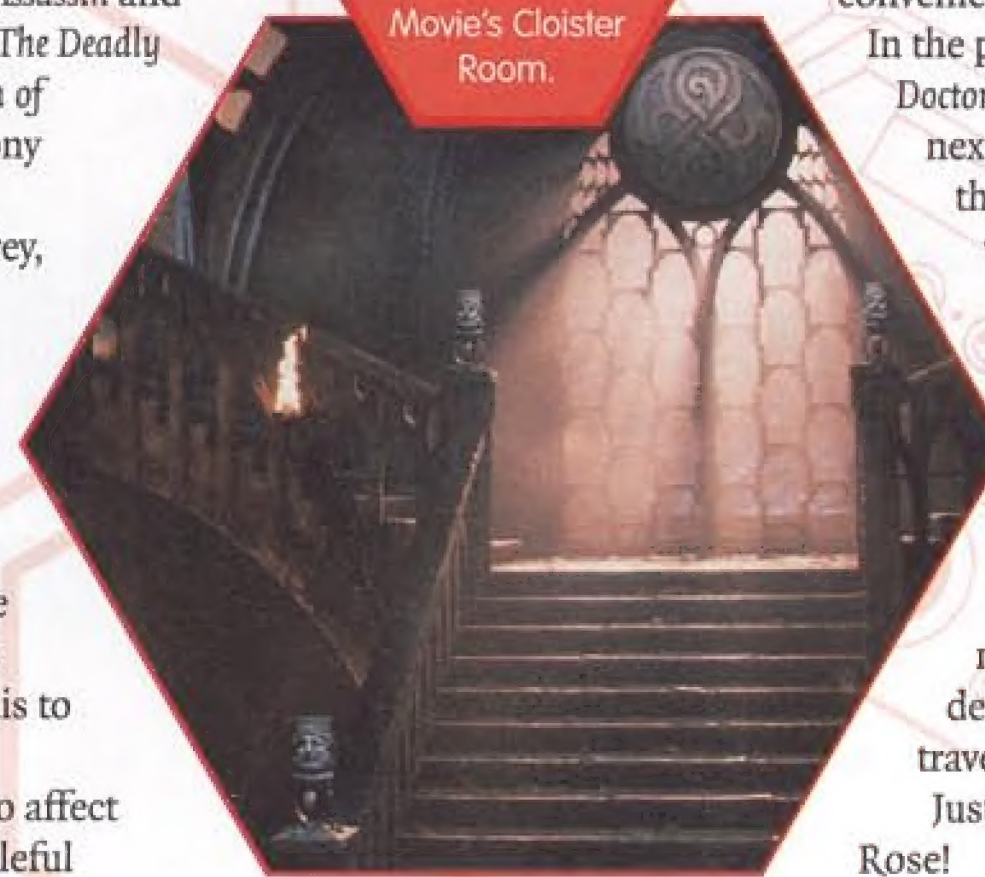
first 25 minutes doesn't make any sense at all. The final indignity is the Doctor's reference to its 'cloaking device', as if the writer, unusually, couldn't be bothered to skim the groaning series 'bible' for the phrase 'chameleon circuit' and just threw in something from *Star Trek*.

Over the series' original run and the TV Movie, the TARDIS has transformed from a mysterious and slightly sinister means of getting about into a huge and completely controllable spacecraft with all manner of convenient story-resolving qualities. In the private universe where I run *Doctor Who* (which is somewhere next to yours and her over there's), it goes horribly wrong in the first minute, is impossible for the Doctor to steer, and we get back to the added drama and claustrophobia of the 1960s stories. With the TV series about to begin its second run, there may be a whole new way of depicting the TARDIS and its travels. Who knows?

Just don't touch that switch, Rose!



Above: The Sixth Doctor and Peri. Below: The TV Movie's Cloister Room.



Attacked by the Rani, the buffeting of the TARDIS causes the Sixth Doctor to regenerate

RUSSELL T DAVIES

PRODUCTION NOTES #5

'FEEL (MIGHTY REAL)'

This programme is barmy. Like a bouncy castle in a heatwave on a cliff, or something. The sheer science-fiction of it just creates work! In one episode, there's a character carrying a clipboard. And because the story is set – well, let's not spoil it, let's just say it might be slightly futuristic, maybe, perhaps – then that flippin' clipboard creates a meeting of its own. Is it metal? Plastic? Illuminated? Sentient? If it's metal, what sort? Steel, bronze, gold, dwarf star alloy? And what's on the clipboard? Writing? What sort? Which alphabet? And it's only a clipboard!

Poor baby. Still, it's better than working. Anyway, what else is happening? Come, gentle reader, come walk with me – oh, step over him, sorry – and enter the offices of the Doctor that is Who ...

Monday 17 May 2004, Keith Boak, director of Block 1, and Lucinda Wright, Costume Designer, start work. Many years ago, Keith directed one of my first ever paid scripts, a 5-minute piece for the BBC's Def 2 slot. I thought he was brilliant, always followed his career, always felt connected, always wanted to work with him again, and then he came in to interview for Doctor Who ... didn't know me from Adam. Every day, we die a bit.

Tuesday 18 May, script meetings! My favourite. 10.00, discuss Paul Cornell's third draft of episode eight, which is now dark and brave and every bit as brilliant as I expected of him (it contains the words 'kettle', 'crocodile' and 'detergent'). 11.00, discuss the first drafts of my episodes one, four and five (the first draft of five was delivered today, May 14, and contains the words 'zig-zag', 'Hannibal' and 'decanter').

By the way, the arrival of episode five means that we've now got scripts for our first two-parter, which begs a question. If we do use on-screen titles, then should episodes four and five be called *Aliens of London*, Part One and Part Two, or *Aliens of London*, followed by *Completely New Title*? My contract, and the script I delivered today, say *Completely New Title* (which I can't tell you cos it gives the whole game away). Despite being a fan of the old *Doctor Who*, with its 129 Part Ones, I prefer *Completely New Title*. These days, the words Part One on screen make me think, damn, now I've got to be here next week. And considering that I'm 99% guaranteed to be sitting there next week anyway, God help someone who doesn't watch as much telly as me. Do the words Part One drive people away? Just as the words Part Two could make someone think, oh, too late, I missed the start, switch over. It's a tiny detail, but anything which makes any viewer switch over is vital. So think on and look sharp! Anyway ...

Wednesday 19 May, the big one, the Tone Meeting. All of us – producers, director, script editors, the entire design department, costume, casting, special FX, make-up and monster-men – will be packed into one room, to talk tone. Meaning, what should this show look like, feel like, aspire to? Colour, sound, pitch, key? In a year's time, when an eight-year-old kid says 'I like *Doctor Who*,' what picture will be in his head? We'll play our favourite DVDs, and our most hated, and talk and talk and talk. For example, if a script says 'A spaceship flies overhead,' what sort of ship do we want this universe to have? I don't mean specific design – two jets or three? – but the essence of the shot. Freaky, like *Lexx*? Hand-held, like the new *Battlestar Galactica*? Glossy, like *Enterprise*? Cartoonish, like *Spongebob Squarepants*? And this goes deeper than sci-fi – how funny are the funny bits, vaudeville or Woody Allen? How dramatic is the drama, is this Ken Loach or John Waters? Gradually, out of all these references, we can forge something new, something which can kiss its ancestors goodbye and jump on the train to the big city. Something very *Doctor Who*.



ILLUSTRATION BY BEN MORRIS

"WHAT SHOULD IT LOOK LIKE, FEEL LIKE, ASPIRE TO? HOW FUNNY ARE THE FUNNY BITS? HOW DRAMATIC IS THE DRAMA?"

Wednesday 19 May (continued): no one's sure how long the Tone Meeting might last, so floating in the schedule for that day is the Casting Meeting. This is where we sit down with the Casting Director, the marvellous Andy Pryor, and go through Keith's episodes, dreaming of who we'd like. It's a great chance to build up a fantasy cast, before they all ask for too much money. And it's good to meet about this, rather than send a list of suggestions on e-mail, because again, it's about tone. The character with the clipboard might be officious, but officious can mean all sorts of things, what exactly do we mean? David Brent, Victor Meldrew, Norris Cole? A world of choice. Get the choice wrong, and magazines like this will talk about it for the rest of our lives! But at the same time, it's an exciting process, summoning characters into existence. By the time you read this, the casting of Rose, the Doctor's companion (I hate the word assistant, makes it sound like a job) will probably have been announced. And that's just the start – then there's Jackie, the Mox of Balhoon, and Mickey, of course ...

Thursday 20 May, I'll be rewriting, then travelling to London while the million meetings I don't even know about – the real meetings, which will get the programme on screen – keep boiling away in Cardiff City. I'm shielded from half this stuff. My life is saved on a daily basis by people who just nod in the corridor.

Friday May 21, another script meeting – it's Sir Mark Gatiss, with his third draft of *Another Giveaway Title* – and then it's the weekend, and then it all starts again, as we hurtle toward filming like the Fifth Doctor commandeering Stotz's spaceship. I swear, it really does feel like that. You see? If you get the tone right, then those moments don't just stay on the screen; they bleed out, creep into real life, and become part of you. Which is, in itself, very *Doctor Who*! **DWM**

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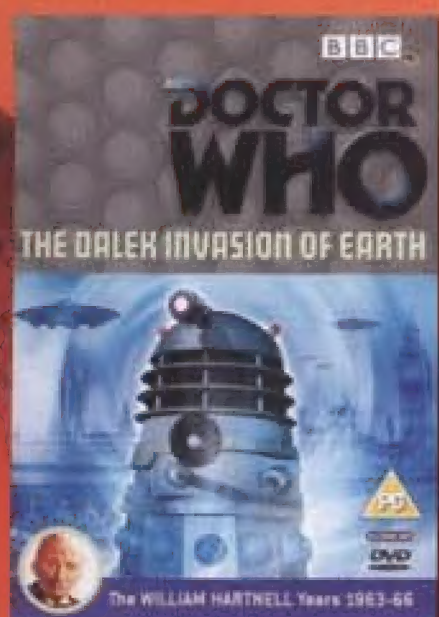
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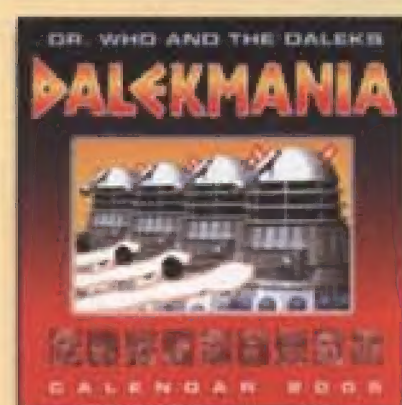
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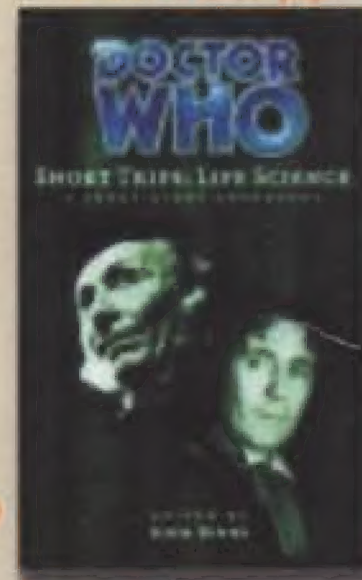


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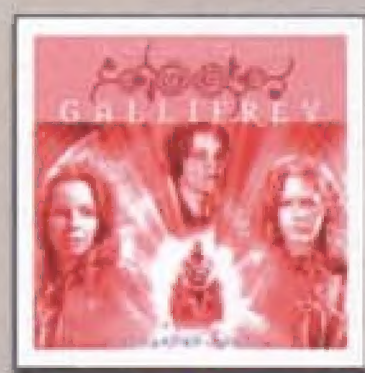
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